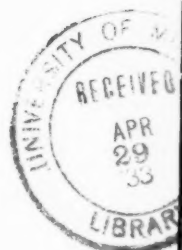


# MUSIC SUPERVISORS JOURNAL



SADIE RAFFERTY  
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FEBRUARY, 1930

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## CONTENTS

*February, 1930*

	PAGE
EDITORIAL COMMENT.....	Paul J. Weaver 3
SOME IMPORTANT QUESTIONS (RE Editorial).....	Paul J. Weaver 5
TWO STORIES FOR YOUR LOCAL PAPERS.....	17
Program of the Chicago Meeting.....	19
MUSIC APPRECIATION DEPARTMENT.....	Alice Keith 35
Suggested Graded Course in Music Appreciation for the First Six Years.....	Lenora Coffin 35
INSTRUMENTAL MUSIC DEPARTMENT.....	J. E. Maddy 43
Concerts and Broadcasts of the National High School Orchestra.....	43
VOCAL MUSIC DEPARTMENT.....	E. G. Hesser 45
If With All Our Hearts.....	45
Voice Classes in Senior High Schools.....	Alfred Spouse 47
EASTERN CONFERENCE.....	Pauline A. Meyer 73
NORTH CENTRAL CONFERENCE.....	Gaylord R. Humberger 81
SOUTHERN CONFERENCE.....	J. Henry Francis 79
SOUTHWESTERN CONFERENCE.....	Stanley S. Effinger 81
TESTS AND MEASUREMENTS DEPARTMENT.....	P. W. Dykema 83
The Prognostic Value for Music Success of Several Types of Tests.....	M. Emmet Wilson 83
BOOK AND MUSIC REVIEWS.....	Will Earhart 91
ADVERTISERS INDEX.....	100

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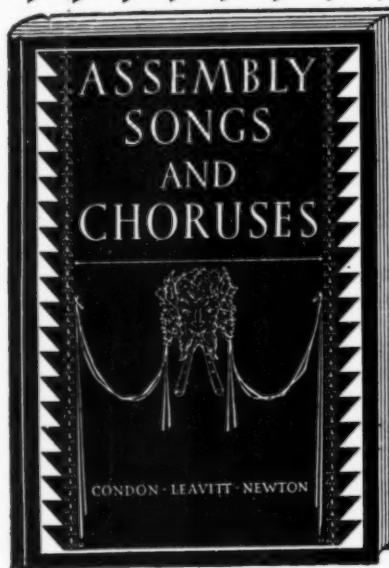
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ITHACA, N. Y., FEBRUARY, 1930

No. 3

Official Organ of the MUSIC SUPERVISORS NATIONAL CONFERENCE and of the SIX SECTIONAL CONFERENCES

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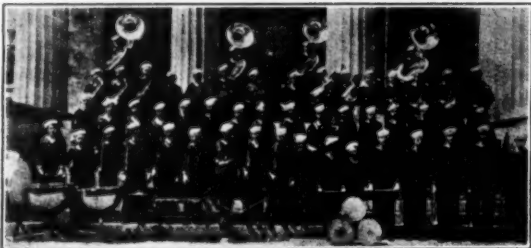
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read into Chicago, from March 24 to April 3 inclusive, when validated, tickets will be good for return, leaving on any day within the final limit; the passenger must, however, reach the original starting point within the transit limit shown on the ticket, but in no case later than midnight of April 3, 1930.

In addition, the carriers have authorized one and three-fifths fare for the round trip on Identification Certificates (obtainable from your local agent) with return limit of thirty days from date of sale, selling dates and other conditions being the same as will apply in connection with the fare and one-half basis. It will be necessary for you to indicate to your local ticket agent the type of ticket you desire—that at one and one-half fare for the short limit, or that at one and three-fifths fare with limit of thirty days from date of sale.

**ARE YOUR EXPENSES PAID?**

Last year there were at least twenty-three supervisors in New Jersey whose school boards paid all of their expenses to the conference meetings. In many cities school authorities are coming to recognize the value of these meetings to the supervisor as a part of his and her necessary professional equipment. Have you put it up squarely to your own Board? The supervisor who is out of touch with current practices, who does not know the work being developed in other parts of the country, who does not have contact with the leaders in the profession, is being unfair to himself and to the responsible position he holds.

**FREE TRIP TO EUROPE**

The Music Exhibitors Association, under the presidency of J. Tatian Roach, announces a series of prizes to be given at Chicago. A contest will be held, the details of which are to be announced later, and the winners of the various prizes will be announced either at the banquet on Thursday night or after the concert Friday night.

The first prize is truly a "grand prix"—a two-months' tour of Europe this summer, with all expenses paid! It is offered in con-

nection with the "Music Supervisors Tour of Europe" which is being arranged by the well-known and splendid travel agency, Raymond and Whitecomb, of New York City. The trip is scheduled for June 28 to August 30, allowing five days in London, five in Paris, two in Berlin, visits to Brussels, Cologne, Weisbaden, Heidelberg, Lucerne, Innsbruck, Oberammergau, Munich, Salzburg, Vienna, Nuremberg, Bayreuth, Dresden, Hamburg and other centers of music, art and history of special interest to music teachers and supervisors—a trip selling for approximately \$1000.00!

There are many other prizes, all of them valuable and desirable. The whole contest promises to be good fun and to furnish added excitement for the week! Would I sell my chance at the first prize? I should s. n.!

**WANTED, A SLOGAN**

Can you suggest a good slogan which emphasises the importance of amateur music? If so, please write to President Mabelle Glenn, Studio Building, Kansas City, Missouri.

**RESEARCH COUNCIL**

The National Research Council of Music Education will meet in Chicago for the two days prior to Conference week. The chairman, Edward B. Birge, announces the following topics which the Council will consider and on several of which it will report its findings to the Conference: Competitive and cooperative music meets; New practices and experiments in music education; Costs of music education, both relative and absolute; Certification of music teachers; The high school's course in music; Procedure for making a survey of music in the public schools; Determination of knowledge or understanding regarding music and education; Songs every child should know.

**1929 BOOK**

All active and contributing members of the conferences, who have not received their copy of the 1929 Book of Proceedings, are requested to notify the editor immediately.

# 3 out of 5

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# MOMENTOUS CONFERENCE CHANGES PROPOSED

## (An Editorial and Proposed Amendments)

Any proposal to amend the constitution of the Conference deserves careful thought; a proposal which contemplates sweeping changes in the constitution requires especially earnest consideration. Such a proposal is now presented to the Conference by the Committee on Business Management.

There is abundant evidence of a powerful forward movement in music education in the schools of the United States. And there is ample proof that, in the leadership and guidance of this movement, the organized conferences of music supervisors have played a most important part. It is, therefore, not idle theorizing but plain fact, that those general conditions which determine the effectiveness of the conferences also determine the development of the whole field of music education; and that, to a very considerable extent, the effective working of the conferences determines the type, speed and quality of the development of the field at large.

Any problem, then, which vitally affects the organized forces in the field has a great importance for each one of us. We must consider it carefully and thoughtfully, for selfish reasons if for none of a more altruistic nature. Such problems exist now, and have reached a stage of real importance. This editorial attempts to state these problems and to present to the Conference at large the solutions proposed by the Committee.

### *I. The Background*

The Music Supervisors National Conference was founded something over twenty years ago. For a number of years it was made up of a rather small group of earnest school music teachers; it met once a year, usually in the middle west. As the organization grew and its value came to be realized by more and more people, a second conference came into existence—the Eastern. Some few years later the southeastern and southern states formed the Southern Conference for Music Education. And then the

organization of the whole country came about, on the basis of the present system of Affiliated Conferences; under this system each State is included in one of the six sectional conferences, all of the country is included in the National Conference, and, thru the plan of affiliation between sectional and national, the individual teacher has membership in both organizations thru one payment of dues each year.

The mechanics by which this system is run have become more and more complicated. Certain aspects of the problem admittedly need changing.

### *II. The Present Status*

The whole situation today presents a rather complex picture, several aspects of which should be stated:

1) During the spring of each odd year, each sectional conference holds its meeting. These are relatively small organizations (100 to 1800 active members). The problems in connection with these organizations are not great; all of the six conferences are running smoothly, and all six treasuries are in satisfactory condition. There are no problems as between the sectional groups themselves—their interrelations are entirely harmonious and satisfactory.

2) Each alternate year the National Conference holds its meeting. This has become an enormous affair, veritably a five-ring circus! The conduct of the business affairs of this meeting is largely the responsibility of the president; the people who have held that office during the last several terms have made very considerable personal sacrifices, necessitated not by the usual presidential duties but rather by the duties of managing the business end of a very sizable undertaking.

The handling of the other two arduous phases of the business of the National Conference falls to the lot of the Treasurer, on the one hand, and of the Second Vice-President and Editor on the other. Both of these officers have for years given a large



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amount of time to the conduct of the business of the Conference.

With these three officers shouldering the major responsibilities, there has grown up within the conferences a large body of active workers who give untiringly of their efforts for the actual work of the conferences. There are the National Research Council of Music Education and the various standing committees of the Conference, the duties of these groups being along lines of research, study and the promotion of worthy educational propaganda. On the other hand, concerned with the business end of the Conference, there is the far-flung organization of State Membership and Advisory Committees, numbering approximately 350 active workers in all parts of the country, each State having from one to twenty-five on its local committee. These groups have had large responsibilities, and have worked in a large way. Another group which has wholeheartedly and effectively contributed to the active building up and support of the conferences is the Music Education Exhibitors Association, working not only thru its officers in an official way but also thru its many individual members in their countless contacts all over the country.

3) Some sectional conferences have their own definitely organized special groups for study and propaganda. Most of this work, however, has been done directly under the auspices of the National Conference. All such work involves financial needs, and the caring for these needs has fallen on the National Conference. In many cases, the National treasury has not been able to finance these needs, and the only logical and only possible way in which to get the work done was to seek financial assistance elsewhere. This has been secured in several cases, and splendid work has been made possible; but various officers of the Conference have frequently felt that the Conference itself should provide for the financing of activities of this sort.

4) Something over fifteen years ago, the National Conference authorized the estab-

lishment of the Music Supervisors Journal as its official organ; on the adoption of the plan for the affiliated conferences, the Journal became, also, the official organ of all six sectional groups. It was established for one purpose, and for one purpose only; and it has faithfully adhered to that purpose thruout its existence—the promotion and betterment of music education. This has been done thru two means which are closely related to each other; thru articles, reports etc. aimed to help the teachers; and thru attempting to build up and unify the membership of the conferences, which means giving the conferences more prestige and more funds with which to carry on their educational work. These objectives have made it logical and necessary that the Journal have a wide circulation, that it reach every school music teacher in the country. The Journal is included in the *quid pro quo* which the member receives for his dues; but from the standpoint of its purpose in the whole scheme of things it is possibly as important, or possibly more important, that the Journal go to non-members of the conferences than to members.

The Journal is self-supporting, but only that; it has never been found possible to make a profit which might be turned over to general conference uses.

5) The sources of conference income have been membership dues and the sale of exhibit space at meetings.

According to the present constitutions, 75¢ of each active and contributing membership goes each year to the National treasury and a like amount to the sectional treasury. Funds from associate memberships go largely to the National during the even years, and go to the sectional conferences during odd years; in proportion to the size of the meetings, the sectional groups have had an advantage in this respect over the National. A similar division is made of the additional income from contributing memberships; but the funds from this source have been so small as to have little effect on the general situation.



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The sale of exhibit space has for some years been administered for the conferences by the officers of the Music Education Exhibitors Association. The total net income from this sale is turned over to the conferences; this income has been a very considerable item, without which much of the work of the conferences would have been impossible. In general, the income from this source has been proportionately larger for the sectional conferences than it has been for the National Conference.

The amount of the income from the sale of exhibit space has for some years been approximately one-third the total income of the Conference. Neither a definite amount nor a definite proportion, however, is fixed or accurately predictable.

From these two sources of income, the treasuries of the sectional conferences have been built up in a satisfactory way, which is not the case with the treasury of the National Conference; at the same time, the National Conference has the heavier demands on the treasury, especially for the financing of certain general types of work which apply to the country at large.

6) It is apparent that the system of affiliated conferences is successful as far as conventions themselves are concerned, as far as service to the great body of music teachers is concerned, as far as the general development of organized work in the country at large is concerned. It is equally apparent that this system has *not* worked out satisfactorily from the viewpoint of the financial needs of the National Conference as these have increased in recent years.

According to the present constitution (Article IX) any change in this constitution is entirely in the hands of the National body. A close relationship exists, however, between the National and sectional conferences, in view of which the National would naturally expect that any important changes involving dues, joint memberships or similar matters would be submitted to the sectional conferences for their approval before going into effect.

### *III. Some Possible Solutions*

Many solutions have been proposed from time to time during the last few years. These may be classified under five headings which deserve careful consideration:

A) The raising of the scale of membership dues, and the reapportioning of these dues between the conferences.

B) The gaining of financial support from some philanthropic individual or organization, such as one of the Foundations.

C) The sale of conference assets on a straight commercial basis (such as, the sale of broadcast privileges for big musical events at conference meetings).

D) The putting of the Journal on a strict subscription basis, thereby raising funds for general conference purposes (such a proposal would undoubtedly involve also the increasing of membership fees and the allowing of a stated part of those fees to cover the Journal subscription of members).

E) The creation of the office of Executive Secretary, the holder of that office to assume, presumably, all of the business responsibilities of the conference.

It should be noted that the first four of these suggested solutions deal primarily with increasing our financial resources; while the fifth suggested solution involves a very material increase in expenses in order to provide two things—a unified business management, and relief for those officers who now have the business management.

The position of Executive Secretary would not be an easy one to fill, for the necessary qualifications include many separate lines of ability and experience: a background of business experience along several distinct lines; an ability properly to correlate the business aspects of the conference with its purely professional aspects; a wide knowledge of the whole field of music education; a familiarity with the present workings of the conferences which would assure a sympathetic approach to the working out of details in the establishment of the position; a background of professional acquaintance-ship, based on a fine commercial and pro-

# Cantatas for School Choruses

EACH OF THESE A PRONOUNCED SUCCESS

## Dawn of Spring

*Cantata for Two-Part Chorus of Treble Voices*

By RICHARD KOUNTÉ Price, 60 cents

This is one of the most popular of this favorite composer's writings for a school chorus. It is a charming, beautiful and tuneful two-part twenty-five minute program feature within the reach of well-trained grammar school children, yet so full and effective as to have enjoyed numerous renditions by high school groups.

## Mon-Dah-Min

*An American Indian Legend for Treble Voices*

By PAUL BLISS Price, 60 cents

In this artistic musical presentation of an Ojibwa legend, there is delightful and melodious two and three-part chorus music with an occasional soprano obbligato. "Mon-Dah-Min" has received deserving attention by women's clubs as well as by college choruses, some normal school choruses and well-trained high school groups. It runs about thirty minutes.

## Pageant of Flowers

*Operetta for Children*

By RICHARD KOUNTÉ Price, 60 cents

This is more in the nature of a pageant than an operetta and requires almost a half an hour to present. It can be presented indoors or outdoors. Around forty children are necessary for performance and the participants may be boys and girls or only girls. In some few places the music departs from unison and an optional second part is given.

## Light

*Cantata for Three-Part Chorus of Treble Voices With Four Hands Piano Accompaniment*

By RICHARD KOUNTÉ Price, 60 cents

An ambitious work for the large school chorus and one which will prove an immense success under the direction of a competent musician. One of the most remarkable performances of the cantata was by a large chorus of school children under the direction of Dr. Will Earhart at Pittsburgh, Pa.

## The Fairies' Revelry

*Operatic Cantata for Soprano Solo and Three-Part Treble Voices*

By RICHARD KIESERLING Price, 60 cents

Although best fitted for a high school group, many supervisors have grammar school singers who would have no trouble with these three-part choruses. Besides presentations in concert form it goes well as an operetta or a vocal pageant, particularly if enhanced by dancing.

## Four Seasons

*Cantata for Three-Part Chorus Treble Voices*

By RICHARD KIESERLING Price, 60 cents

Perhaps it might be better to term this a cycle of four bright and melodious three-part choruses. It is a very satisfying offering and well within the reach of a high school chorus. Twenty minutes would be sufficient time to allow for its presentation.

## Bobolinks

*Cantata for Children's Voices—Two Solo Voices and Three-part Chorus*

By CARL BUSCH Price, 60 cents

A school children's chorus, whether a small one entertaining a small audience or a large one engaged in a spectacular demonstration of school music, is certain to win applause with this cantata. The name of the composer is sufficient to indicate the fine musical qualities of this short cantata.

## To a Katydid

*Cantata for School Chorus*

By CARL BUSCH Price, 60 cents

In this short, well-written cantata using the words of Oliver Wendell Holmes, there is the choice of its use for a two-part chorus with each part staying within reasonable limits for juvenile voices, or as a three-part choral work by using the ad libitum alto part which the composer has provided for that purpose.

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fessional record, which would inspire confidence in the rank and file of the profession. Such qualifications as these would make it necessary for the Conference to expect to pay a very good salary to an Executive Secretary; and the creation of such a position, presupposing as it does the establishment of official conference offices probably in Chicago or in New York City, would necessitate setting up an annual office budget of considerable size. At the same time, an officer of this type should reasonably be expected to increase the income of the Conference and to find ways of decreasing present expenditures thru unification and systematization of the business control of the Conference.

#### *IV. Some Questions*

Many questions naturally arise when one considers these possible solutions; some of the more obvious ones follow:

A) What is the most economical figure for membership dues? In other words, at what figure will the conferences realize the biggest income and hence have the largest financial ability?

Would an increase in membership dues result in an appreciable decrease in the size of the membership? If so, would this be advantageous or disadvantageous from the standpoint of the influence of the conferences on the profession at large?

How should membership dues be divided as between the National and sectional groups? Do the special demands on the National Conference justify its receiving a larger proportion of the dues?

Should provision be made for materially increasing the receipts from contributing memberships?

Should new types of membership be created, to materially increase the annual income, or to establish a reserve fund the income from which would contribute definitely to the annual budget?

Could adjustments in dues be made which would give sufficient relief, for the time at least, to allow other more complicated aspects of the situation to clarify themselves?

B) Is there any definite possibility of interesting any individual or Foundation in giving material financial assistance to the conferences? Can this type of assistance be gained for the general, unspecified work of a large organization? Could such assistance be of more than temporary value? In other words, could such assistance be sought to cover a considerable period of years, not a single year or biennium?

C) What assets do the conferences have which they could sell on a commercial basis? Would official conference reports fall under this heading? Would concerts, such as those provided by local forces for our meetings? Would the concerts of the National High School Chorus? Would the concerts of the National High School Orchestra?

Would the sale of broadcast rights for concerts morally obligate the conferences for financial support of the groups giving the concerts?

D) Should the Journal be kept as an organ of propaganda, sent to anyone whom it will help, or should it be restricted to subscribers and conference members? What effect would such a restriction have on the conduct of membership campaigns and on the number of members joining the conferences? What effect would such a restriction have on the development of music education in those parts of the country where the movement has not reached an advanced stage (which, in the eyes of many conference officers, means most of the country)? What effect would such a restriction have on conditions in small towns and rural communities?

If the Journal should be restricted to subscribers, how much income could reasonably be anticipated from this source? Would that income be of sufficient size and importance to have an appreciable effect on the present financial problem? It is justifiable to interpret the sacrifice of income from this source as an investment in general propaganda? If so, is such an investment wise?

E) Would a paid conference officer accomplish more for the conference than unpaid officers who are active members of the

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From the Vol-ga he was rid-ing, On his horse so quick-ly strid-ing,  
Wolves are thro'the forest swarm-ing, See they come in packs a-larm-ing.

Vol-ga rid-ing, Lei quick-ly was he strid-ing  
Wolves are swarm-ing, See come in packs a-larm-ing

When he saw in am-bush hid-ing, Who but pret-ty Min-ka?  
I will save thee from all harm-ing, If you'll come my Min-ka.

Saw in hid-ing Min-ka Min-ka fair.  
From all harm-ing Min-ka Min-ka fair.

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profession giving their services to the conference work? Could the National Conference continue to find officers who are willing to carry the duties given to the present officers?

If a paid executive secretaryship is desirable: what should be the functions of that officer? Should he take over all of the business of the National Conference, including the present business responsibilities of the president, those of the treasurer and those of the editor? Should he take over the editing of the Journal? Should he take over the business management of the sectional conferences, in whole or in part? Should he relieve the officers of the Music Education Exhibitors Association of some of the arduous duties they now perform for the Conference?

If a paid executive secretaryship is desirable: where should his offices be located? In New York City? In Chicago? Should they shift periodically with the place of meeting for the conference?

If a paid executive secretaryship is desirable: is it possible to finance the establishment of an office which involves anywhere from a doubling to a quadrupling of the present expenses of the Conference? Would the very fact of the creation of this position open up possibilities of increased income which would make such an increased expenditure possible?

If a paid secretaryship is undesirable, or if it is financially impractical and impossible: would increased income, derived thru a revised system of dues or by other means, relieve the present situation to the point where the conferences would be justified in continuing to depend on unpaid officers?

#### V. The Proposed Amendments

In order that this entire problem be carefully studied and some definite solution be presented to the Conference at Chicago, President Mabelle Glenn has appointed a new Committee on Business Management, including in it representatives of all the different phases of Conference activities.

The Committee is as follows: chairman, C. C. Birchard; vice-chairman, Franklin Dunham; from the Exhibitors Association, J. Tatian Roach, Earl Hadley and Charles Griffiths; from the National High School Chorus, Dr. Hollis Dann; from the National High School Orchestra, Joseph E. Maddy; from the Conference Treasury, Frank E. Percival; from the Music Supervisors Journal, Paul J. Weaver; from the Conference at large, Dr. Victor L. F. Rehmann, George H. Gartlan, P. W. Dykema, George Oscar Bowen, and Karl H. Gehrkins; from the conferences, *ex officio*, Herman Trutner, Jr. (California), M. Claude Rosenberry (Eastern), Mabelle Glenn (National), Herman F. Smith (North Central), Frances Dickey Newenham (North west), Grace P. Woodman (Southern), and Grace V. Wilson (Southwestern).

This Committee has held two general sessions during the month of January, and sub-committees appointed for specific purposes have held other meetings. After a general session held on January 25th and 26th, lasting over nineteen hours and attended by ten of the fourteen active members, the Committee feels that it has made a sufficiently careful study of the whole problem to justify the submission of the following proposed amendments.

The Committee wishes to clearly state, however, that it does not consider its task finished. Additional information may come to light in the next sixty days which may lead to a revision of the proposals.

The Committee earnestly seeks such information, and earnestly begs for advice from the Conference at large. Will you please send your suggestions to the chairman, Mr. C. C. Birchard, 221 Columbus Avenue, Boston, Mass.

Briefly stated, the proposed amendments provide for the following:

- 1) They completely change the scale of membership dues, leaving associates at \$2, raising active to \$4, raising contributing to \$10, creating sustaining memberships at \$50 annually, creating life memberships at

(Continued on page 101)



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## TWO STORIES FOR YOUR LOCAL PAPERS

**EDITORS NOTE:**—Comments from supervisors indicate that many are not quite clear concerning the articles to be used in local newspapers, printed in the last Journal.

The articles below are intended to serve a three-fold purpose—to keep the subject of music before the people of your community, to publicize the forthcoming Conference at Chicago and to make your own name better known in your locality. You may want to use one or both of the articles below, depending on conditions in your section. Fill in the blanks in these stories and present them to your local editor or editor, who will probably be glad to print them.

Copies of any of this material which appear in newspapers should be sent to the editor of the Journal, or to the President of the Conference, Studio Building, Kansas City, Missouri.—P. J. W.

### *Begin Task of Selecting Personnel of National High School Chorus and Orchestra for Music Supervisors Meet in Chicago in March*

THE HUGE TASK of selecting from America's best young singers and players the personnel of the National High School Chorus and the National High School Orchestra which are to perform at the Music Supervisors National Conference in Chicago the week of March 24, has begun, according to word reaching M———, music supervisor in the ——— public schools.

The performance by the orchestra and chorus are to be two of the outstanding events of the Conference. Three hundred and twenty-five boys and girls from every state in the country will take part in the Orchestra concert, while approximately four hundred high school students will participate in the Chorus concert. Dr. John Erskine, president of the Julliard Foundation and prominent author and lecturer, will be the soloist with the Orchestra. Dr. Walter Damrosch will rehearse the orchestra before the supervisors.

Hundreds upon hundreds of applications from musical youngsters are now being gone over and sifted for the purpose of eliminating those not fully qualified for membership in the Orchestra and Chorus. Allotment of memberships is on the basis of the high school enrollment in each state. Each state is given a date by which time it must fill its quota, but after that date members are chosen from any state until all sections of the chorus and orchestra are filled.

As planned by President Mabelle Glenn of the Conference, every evening of the Con-

ference week is to be devoted to some outstanding musical event. Monday evening will see the huge band demonstration in which the members of five great bands will play under the direction of a nationally-known band leader. Tuesday evening will bring the Chicago music department program in which 500 voices and 100 instruments from the Chicago schools will perform in a concert to be conducted by Dr. J. Lewis Browne. Wednesday evening will witness the concert of the National High School Orchestra, conducted by J. E. Maddy and Henry Hadley. The Conference will come to a close on Friday evening with a concert by the National High School Chorus, conducted by Dr. Hollis Dann of New York University and Frederick Alexander, the well-known conductor of the Washington, D. C., Community Choir.

### *See School Concerts As "Missing Link" in Music Education*

WHAT s(he) described as the "missing link" in music education was discussed today by M———, supervisor in the local public schools.

"The school youngster has much to learn before he can appreciate the music of the master", said M———. "But of the various methods suggested for shortening the road to music appreciation, the children's concerts being presented this year in many places seem to hold out the greatest promise.

"Children are always appreciative of something they can see being done. We can give them music they do for themselves, which is

(Continued on page 69)

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HEADQUARTERS—STEVENS HOTEL

*Saturday, March Twenty-second*

- 10:00 A. M. Meeting of the National Research Council of Music Education, Edward Bailey Birge, Chairman; Private Dining Room No. 1, Third Floor, Stevens Hotel

*Sunday, March Twenty-third*

- 10:00 A. M. Registration—Fifth Floor, Stevens Hotel  
Meeting of the National Research Council of Music Education, Private Dining Room No. 1
- 4:00 P. M. Concert: University of Chicago Choir, Mr. Mack Evans, Director; University of Chicago Chapel
- 8:30 P. M. Concert: Paulist Choristers of Chicago; Grand Ball Room, Stevens Hotel; Father O'Malley, Conductor, Clayton Fox, Assistant Conductor, Arthur C. Becker, Accompanist

Introductory Motet: Emitte Spiritum Tuum.....Schuetky

1. Panis Angelicus ..... (1525-1595) Palestrina
2. Ave Maris Stella ..... (?-1580) Farrant
3. (a) Crucifixus ..... (1667-1740) Lotti
- (b) Regina Coeli
4. Aria (Messiah)..... Handel

Mr. George Lane, Bass

5. A Legend.....Tschaikowsky
6. O Light Divine.....Kastalsky
7. Cherubic Hymn.....Gretchaninoff
8. The Day of Judgment.....Arkhangelsky
9. Fugue: Quando Corpus.....Rheinberger

Intermission

1. Deep River.....*Negro Spiritual*  
Master John Rogers, Soprano Soloist
2. Aria (Philemon et Baucis).....Gounod  
Mr. Frank M. Dunford, Bass
3. I Saw Three Ships.....*Old English*
4. Ah, Moon of My Delight.....Lehmann  
Mr. Walter Curran, Tenor
5. Lullaby.....Brahms  
Master Robert Kelly, Soprano
6. Kolyada.....Rimsky-Korsakoff

*Monday, March Twenty-fourth*

- 8:00 A. M. Registration, Fifth Floor, Stevens Hotel



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Cantate Domino.....*Bossi*  
Peat-Fire Smoothing Prayer (Gaelic Chant).....*Arr. by Robertson*  
Dancer of Fjaard.....*Branscombe*

Men's Glee Club—

Ave Maria.....*Arcadelt*  
O Bone Jesu.....*Palestrina*  
Sun and Moon.....*Gretchaninoff*  
Rantin' Rovin' Robin.....*Arr. by A. T. Davidson*

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Response: Kark W. Gehrkins, Oberlin, Ohio

President's Address: "Public School Music Come of Age", Mabelle Glenn,  
Director of Music, Kansas City, Missouri

Vice-President's Address: George H. Gartlan, Director of Music, New York  
City

12:30 P. M. Luncheon: Officers and Board of Directors, Private Dining Room No. 4

2:00 P. M. General Session; Grand Ball Room; Peter W. Dykema, Columbia University,  
New York City, Presiding

Program: A Cappella Chorus, Nicholas Senn High School, Chicago; Noble  
Cain, Director

Ave Maria.....*Rachmaninoff*

By the Rivers of Babylon.....*Pantchenko*

Out of the Silence.....*Cyril Jenkins*

Chillun' Come on Home (spiritual).....*Arr. by Noble Cain*

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L.L.D., New York City

"What is Real in Music?", Eugene Stinson, Music Editor, Chicago Daily News

8:00 P. M. Band Demonstration; Auditorium Theatre; Dr. Victor L. F. Rebmann,  
Chairman

10:00 P. M. Reception and Dance; Grand Ball Room; Given by the "In and About Chi-  
cago Music Supervisors Club", Harris Vail, President, to members of the  
National Conference

10:30 P. M. Singing in the Lobby: Ernest G. Hesser, Indianapolis, Indiana, Director

### *Tuesday, March Twenty-fifth*

9:30 A. M. Sectional Meetings

A. AMATEUR MUSIC. Grand Ball Room; A. D. Zanzig, Chairman;  
General Topic—"The Challenge of the New Conditions for Music  
Inside and Outside of Schools"

"Present and Future of Musical Performance as a Vocation"; Joseph N.  
Weber, President of American Federation of Musicians

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Music: Girls Glee Club of the Roycemore School, Evanston, Mrs. Caroline W. Kohlsaat, Teacher

"Possibilities for a Rich Development of Chamber Music in Schools and Homes"; Burnet C. Tuthill, Cincinnati Conservatory of Music

Summarization of Discussions; Edgar B. Gordon, University of Wisconsin, Madison, Wisconsin

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"Technique for Beginners"; Guy Maier, University of Michigan, Ann Arbor

"Ear Training in Piano Teaching", Elizabeth Newman, New York City

**C. TEACHERS COLLEGE SECTION.** South Ball Room, Third Floor;  
General Topic, "The Status of the Training of Teachers and Supervisors of Music"

Music: Double Male Quartet, State Teachers College, Moorhead, Minnesota, Daniel L. Preston, Director

"The Need of a Musical Background With Suggestions as to how this is to be Guaranteed"; John W. Beattie, Northwestern University, Evanston

"The Need of Teaching and Administrative Ability with Suggestions as to how this is to be Guaranteed"; Peter W. Dykema, Columbia, Univ., New York

12:15 P. M. Music Appreciation Luncheon; North Ball Room; Alice Keith, Chairman

2:15 P. M. General Session; Grand Ball Room; Ada Bicking, Presiding

Music: National High School Orchestra directed by Dr. Walter Damrosch

"Stimulating Music Appreciation Through Radio"; Dr. Damrosch

Music: A Cappella Choir, Flint Central High School, Jacob A. Evanston, Director

"An International Movement in Musical Education—Is it Possible?" Percy A. Scholes, Montreux, Switzerland

6:15 P. M. Sectional Conference Dinners

California, Private Dining Room No. 1; Herman Trutner, Oakland, President  
Eastern, North Ball Room; M. Claude Rosenberry, Harrisburg, President  
North Central, Grand Ball Room; Herman F. Smith, Milwaukee, President  
Northwestern, West Ball Room; Frances Dickey Newenham, President  
Southern, South Ball Room; Grace P. Woodman, Chapel Hill, President  
Southwestern, Main Dining Room; Grace V. Wilson, Wichita, President





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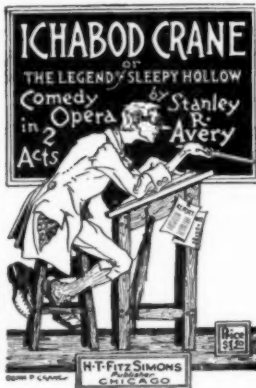
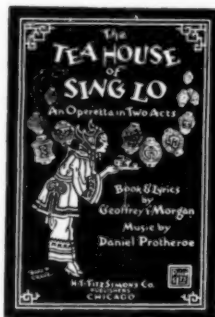
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(a) "Greeting".....*Palestrina*

(b) "Night Song" (a cappella—requested).....*Josef Rheinberger*

(c) "Victimae Paschali" (with orchestra and soprano solo)....*Pietro A. Yon*

Glee Clubs: (Male voices)

"Banjo Song".....*Sidney Homer*

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"Within a Little Wood".....*Frederic W. Root*

Chorus and Orchestra:

"Viking Song".....*S. Coleridge Taylor*

Orchestra:

"Toccata and Fugue in D Minor".....*J. S. Bach*

(Transcribed for orchestra by Adolph Hoffmann)

Part-Songs: (A cappella)

(a) "Death and Life" }

(b) "Land of the Lullaby" }

(c) "In the Sleepy Country" }

.....*J. Lewis Browne*

Chorus and Orchestra: (Soprano obligato)

"Gallia".....*Ch. M. Gounod*

1. "Solitary lieth the city"

2. "Is it nothing"

3. "Zion's ways do languish"

4. "Now, behold, O Lord" and final ("Jerusalem") chorus.

10:30 P. M. Singing in the Lobby directed by Alfred Spouse, Rochester, New York

*Wednesday, March Twenty-sixth*

7:30 A. M. Founders Breakfast; North Ball Room

9:00 A. M. Sectional Meetings

A. JUNIOR HIGH SCHOOL. Grand Ball Room; M. Claude Rosenberry, Presiding

Music: Chorus of 7th and 8th grade boys from Haven School, Evanston, Illinois, Mary Kieff, Director

Lesson in Music Discrimination taught by Sadie Rafferty, Chairman of Committee on Junior High School Appreciation. Class from Wilmette, Illinois, Mrs. Herbert Clark, teacher, Mrs. Stella Maher, Supervisor

"Principles of Teaching", Dr. James L. Mursell, Lawrence College, Appleton, Wisconsin

B. COLLEGE MUSIC. South Ball Room; Paul J. Weaver, Presiding

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An excellent Indian story told in a prologue and two acts for mixed voices.

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10:30 A. M. Business Meeting; Grand Ball Room  
Report of Committee on Business Administration  
Report of Nominating Committee  
Election of Officers

2:15 P. M. Concert, Orchestra Hall; The Chicago Symphony Orchestra, Dr. Frederick Stock, Conducting

(Any active or contributing member of the conference, on application at the treasurer's office, fifth floor, will be given a reserved seat check for this concert. Seats will be held until two o'clock, at which time any active member will be admitted to unoccupied seats.)

8:30 P. M. Concert, Auditorium Theatre; National High School Orchestra; Conductors, Henry K. Hadley and Joseph E. Maddy; Soloist, John Erskine

Prelude to "Die Meistersinger" .....	Wagner
Symphony No. 8, "Unfinished" .....	Schubert
Concerto in D for Pianoforte and Orchestra .....	Mozart
Symphonic Poem "Finlandia" .....	Sibelius
Symphonic Poem "Ocean" .....	Hadley
Marche Slave .....	Tschaikowsky

NOTE: This program will be repeated Thursday evening at the Auditorium with one change: Guy Maier will play Liszt's Eb major concerto. Conference members who are unable to gain admittance to the Wednesday evening concert will be admitted to the balcony Thursday evening on presentation of their National High School Orchestra concert tickets given them with membership cards. The proceeds of the Thursday evening concert will be used to award National High School Band and Orchestra Camp Scholarships to members of this National High School Orchestra.

10:30 P. M. Singing in the Lobby directed by George Oscar Bowen, Tulsa, Oklahoma

#### *Thursday, March Twenty-seventh*

9:30 A. M. Sectional Meetings

A. ELEMENTARY SCHOOL SECTION. Grand Ball Room; Grace V. Wilson, Presiding

Music: Chorus from the intermediate grades of the Chicago Public Schools directed by Miss Mary Dooley

"The Principal in Music"; Hobart Sommers, Principal of Chase School, Chicago

Demonstration: Sight singing class of sixth grade pupils from Evanston, taught by Alice Magnusson

Demonstration: Active listening with a class from Glencoe, Elizabeth Schrock, Supervisor, taught by May Knight Sidell, Santa Monica, California

"Concerts for Children"; Guy Maier, Concert Pianist (The class from Glencoe will be used as an audience.)

"New Phases of Music Education"; Russell V. Morgan, Director of Music, Cleveland, Ohio

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Demonstration: High School Voice Class taught by Alfred Spouse, Rochester, New York

"Factors of Musical Appeal and Responses of Pupils to Them"; Dr. Will Earhart, Director of Music, Pittsburgh

1:30 P. M. General Session, Grand Ball Room; Dr. Frances Elliott Clark, Presiding  
National High School Chorus will be heard from W. M. A. D. in the School of the Air Program

Program, The Glenville High School Choral Club, Cleveland, Ohio; Griffith J. Jones, Director; Sylvia Strauss, Accompanist

I.

Now is the Month of Maying.....*Thomas Morley*  
(Old English Dance) 1595-1600

five part chorus, a cappella

Folk Song—Just as the Tide was Flowing...*Arr. by R. Vaughn Williams*

four part chorus, a cappella

Hungarian Folk-Song—The Straw Guy.....*Z. Kodaly*

A cappella (for treble voices)

Sing we and Chant it.....*Thomas Morley*

five part chorus, a cappella 1595-1600

II.

Traditional English Songs with Descants arranged by T. F. Dunhill

The Mermaid

The Three Ravens

Old King Cole

III.

Folk Song—"Wassail Song".....*Arr. by R. Vaughn Williams*

four part chorus, a cappella

The Virgin's Cradle Hymn.....*Edmund Rubbra*

a cappella

Fair Flora Decks.....*John Danby*

three part chorus; a cappella

1757-1798

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10:30 P. M. Singing in the Lobby directed by Albert Edmund Brown, Ithaca, New York

*Friday, March Twenty-eighth*

9:00 A. M. General Session, Grand Ball Room; J. Tatian Roach, President, Music  
Education Exhibitors Association, Chairman

Music: High School Mixed Chorus from New Trier Township High School,  
Winnetka, Illinois; Mrs. Marian Cotton, Director

"The Publisher's Contribution to School Music Education"; Carl Engel,  
President of G. Schirmer

"The Radio's Contribution to School Music Education"; Miss Julia McCune,  
Director of Music, Omaha

"The Phonograph as a Preparation for Symphonic Appreciation"; Edith  
Rhetts, Educational Director Detroit Symphony Orchestra

"The Instrument in Public School Music"; Alfred L. Smith of the Conn  
Company

"The Piano in the Public Schools"; C. M. Tremaine of the National Bureau  
for the Advancement of Music

"The Rhythm Orchestra in Instrumental Development"; Mrs. Drysdale of  
the Drysdale School Service Company

10:30 A. M. Business Meeting

Committee Reports:

Report of Committee on Vocal Affairs; Ernest G. Hesser, Indianapolis,  
Chairman

Singing During Pre-adolescence; Laura Bryant, Ithaca

Singing During Adolescence; E. Jane Wisenall, Cincinnati

Singing by Mature Voices; Alfred Spouse, Rochester

Senior High School Ensemble Singing; R. Lee Osburn, Maywood

Report of Committee on Music Appreciation; Alice Keith, New York City,  
Chairman

Elementary Grades; Mrs. Lenore Coffin, Indianapolis

Junior High School; Sadie Rafferty, Evanston

Senior High School; Edith Rhetts, Detroit

Concerts in the Schools; Margaret Lowry, Kansas City

Radio Concerts; Alice Keith, New York City

Report of Committee on Instrumental Affairs; Joseph E. Maddy, Ann Arbor,  
Chairman

Report of the National Research Council in Music Education; Edward Bailey  
Birge, Bloomington, Chairman

Report of the Treasurer; Frank E. Percival, Stevens Point, Wisconsin

2:30 P. M. General Session, Grand Ball Room

Music: Girls' Chorus from Academy High School, Erie, Pennsylvania; M. J.  
Luvaas, Director

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### Part I

1. How Blest are They ..... *Tschaikowsky*  
(eight parts, a cappella)
2. The Shepherd's Story ..... *Clarence Dickinson*
3. The Death of Trenar ..... *Brahms*  
(women's voices, accompanied by two horns and piano)
4. In Absence ..... *Dudley Buck*  
(male voices, a cappella)
5. Swansea Town ..... *Hampshire Folksong*  
(a cappella) *Arr. by Gustav Holst*
6. a. Night Whispers ..... *W. von Moellendorff*  
b. By Babylon's Wave ..... *Gounod*  
(a cappella) Mr. Frederick Alexander, Conductor
7. a. Break Forth, Thou Beauteous Heavenly Light ..... *Bach*  
b. Aberystwyth (Jesus, Lover of My Soul) ..... *Parry*  
c. Hallelujah from "The Messiah" ..... *Handel*

NOTE: To Supervisors—This is your part in the choral concert of Friday night. These three compositions appear in the revised *Twice 55, Green Book*, copies of which may now be secured from C. C. Birchard, Boston. Send for a book today. Memorize these three choruses. Go to the Friday night concert prepared to do your part in helping make it a brilliant success. Your pleasure will be greatly increased if you have an active part in this program.

### Part II

8. The Three Kings ..... *Healey Willan*  
(a cappella)
9. a. Kye Song of Saint Bride ..... *Joseph W. Clokey*  
(piano accompaniment)  
b. Little Duck in the Meadow—"Ootyonushka Loogovaya"  
(a cappella) *Russian Folk Dance, arr. by Nikolsky*
10. O Can Ye Sew Cushions? ..... *Old Scottish Cradle Song*  
(a cappella) *Arr. by Granville Bantock*
11. Ca' the Yowes ..... *Scottish Folksong*  
(a cappella) *Arr. by Vaughn Williams*
12. Emitte Spiritum tuum ..... *Fr. Jos. Schuetky*  
(a cappella)

10:30 P. M. Singing in the Lobby directed by Paul J. Weaver, Ithaca, New York

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## SUGGESTED GRADED COURSE IN MUSIC APPRECIATION FOR FIRST SIX YEARS

EDITOR'S NOTE:—The following outlines for the First and Fourth Grades constitute the first of a series of reports by chairmen of the various divisions of the Music Appreciation Committee.

Mrs. Coffin, Dr. Barnes and Miss Kessler have compiled a suggestive course of study, which will be submitted to the National Conference for its consideration and approval. These outlines are the result of the sincere and unbiased opinion of experts.

Mrs. Coffin, who has devoted months to research and to the organization of this material, deserves the thanks of the committee and of the Conference.—A. K.

### FOREWORD

The Committee submits this suggested outline, not as a finished or model product, but as a basis from which to develop a course, and asks that suggestions and criticisms be sent to the chairman of the committee by all persons interested in the development of such a course of study.

Three considerations were constantly held in mind while constructing the outline: (1) the children, their experiences and needs; (2) the music, its essentials, construction, appeal; (3) the procedure, the development of active, creative listeners, experiencing the music through some form of self activity.

Only First and Fourth years are submitted here, on account of lack of space. The nine headings (Rhythm, Melody, Harmony, Form, etc.) listed under Specific Aims are continued throughout the six years.

LENORA COFFIN, Indianapolis, Ind., Chairman  
EDWIN N. C. BARNES, Washington, D. C.  
FRANCES KESSLER, Bloomington, Ill.

### FIRST YEAR

#### *General Aims*

A. To provide a musical experience through contact with much good music, as a preparation for the children's participation in the language of music.

B. To develop an interest in and right attitudes toward good music.

#### *Specific Aims*

##### I. *Rhythm.*

To develop capacity for rhythmic response thru:

a. Physical responses (free and controlled), singing games, mimetic play, folk-dances etc.

b. Rhythm Band.

##### II. *Melody.*

a. To hear much simple, melodic music.

b. See aims listed under IV "Form."

c. See aims listed under VIII "Quiet Listening."

##### III. *Harmony.*

(No development in Primary Grades.)

##### IV. *Form.*

To develop a consciousness of form and balance in music, through a feeling for phrases and phrase endings (cadences); and repetitions of tunes and rhythms in:

a. Rote songs.

b. Game and folk-dance music.

c. Rhythm-band music.

##### V. *Mood.*

To develop the ability to feel and respond to the varied moods in music through:

a. Interpretation of rote-songs and Rhythm-band music.

b. Physical responses to music.

c. Associations with pictures or poetry expressing the same mood or thought contained in the music.

##### VI. *Type.*

To develop ability to discriminate between different strongly-marked types of simple music; such as March, Dance, Lullaby.

##### VII. *Tone-Color.*

a To develop feeling for dynamics (loud-soft).

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- b. To develop ability to recognize by tone-quality and sight, solo instruments closest to the children's experiences; such as drum, piano, violin, cornet, flute, bells, etc.

### VIII. *Quiet Listening.*

To develop the habit of listening quietly to beautiful music:

- a. To bring children into contact with beauty and develop tendency toward the beautiful.
- b. To develop habit of social adjustment.
- c. To establish a Listening Repertory of Memory Melodies.

### IX. *Famous Composers.*

Schumann—acquaintance thru his music.

- X. Correlations with Units of Work, Projects, Special Days, etc.; See Third Year.

### *Material*

- I. Phonograph with at least 15 records of good music.

a. For Rhythmic Response, Music of following type: Soldiers' March (Schumann); March (Hollaender); Knight of the Hobby Horse (Schumann); Wild Horseman (Schumann); Happy Farmer (Schumann); March of the Little Lead Soldiers (Pierne); March of Tin Soldiers (Tchaikowsky); The Cloek (Kullah); Fairies' March (Mendelssohn); Clowns (Mendelssohn); The Tame Bear (Elgar); The Dwarfs (Reinhold); Gnomes (Reinhold); Run, Run, Run, (Coucoune); Gallop (Light Cavalry, Suppe); Waltzes by Schubert, Brahms, Weber, Koschat, Delibes, etc.; Loobey Loo, Did You Ever See A Lassie, Mulberry Bush, etc. and music listed under Rhythm Band.

b. For Rhythm-Band: music of following type: Rataplan (Donizetti); Gypsy Rondo (Haydn); Amaryllis (Ghys); Kinderpolka, Carrousel; With Castenets (Reinecke); Marches by Schumann, Hollaender etc.; Happy Farmer (Schumann); Wild Horseman (Schumann); Waltzer (Gurlitt); Waltz No. 5 (Koschat); The Skaters Waltz (Waldteufel) etc.

c. For Quiet Listening: Lullabies, Cradle Song (Brahms), Sweet and Low; Little Dustman (Brahms); Doll's Cradle Song (Schubert); Mother's Song (Kucken); To A Wild Rose (MacDowell); Morning (Grieg) etc.

d. For Memory Melodies, any music listed above.

e. Schumann: Soldiers' March, Knight of Hobby Horse, Wild Horseman, Happy Farmer.

- II. Percussion Instruments for Rhythm Band.

- III. Pictures of violin, cornet, flute and records: or real instruments for demonstration of tone-qualities and appearance.

- IV. Text Books: Music Appreciation for Little Children (Victor Talking Machine Co.), Listening Lessons (Fryberger), Music Appreciation for Every Child (Glenn and De Forest), Lessons in Music Understanding (Stone), Music Appreciation Readers (Book I) (Kinscella), Creative Music in the School (Colman), Teaching Music from an Appreciative Basis (Mohler); Music Appreciation in the Schoolroom (Ginn and Co.) etc.

### *Procedure*

- I. In general, use same psychology and pedagogy employed in the teaching of other subjects. Enlist the children's interest, the "urge" in education; begin with the children's experiences and knowledge, working from known to unknown; "pupil-activity" in music may be gained not only through physical responses, but also thru the children's feeling, thinking, imagining, discriminating, evaluating. Needed information about music should not be "poured in" but should be drawn out by questions or suggestions. Active, creative listening should be the basis of every development.

### II. *Rhythm.*

a. Rhythmic response should begin with "natural rhythms"—walk, march, run, skip, jump, etc. Activities should not be mere response to accent, but must include feeling for mood and character of music.

b. Rhythm Band. "Orchestration" of music for Rhythm Band should be made by children under guidance of teacher, through listening to the music. Orchestrations should follow the character, dynamics, phrase-lengths, sections, etc., of music and should never deteriorate into a drill or counting-exercise.

### III. *Mood.*

The feeling for the mood (emotional content) should accompany every response to music.

### *Attainments*

1. A larger musical experience, richer than that afforded by children's own singing.
2. A tendency on the part of the children to prefer the best of the music they have sung or heard.
3. Ability to respond rhythmically to the simpler types of rhythm.
4. Ability to detect recurrences of phrases and repeated rhythms in very simple compositions.

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Mocking Bird, The  
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5. Ability to respond to the mood and character of music.
6. Ability to discriminate between strongly-contrasting simple types of music.
7. Ability to recognize strong contrasts in dynamics.
8. Ability to recognize by sight and tone-color solo-instruments closest to children's experiences.
9. Habit of happy social adjustment through:
  - a. Unified rhythmic responses; also ability to follow or lead in Rhythm Band or other play activities.
  - b. Ability to sit quietly for a short period and listen to music.
10. Ability to recognize ten or more compositions—Memory Melodies.

#### FOURTH YEAR

##### *General Aims*

- A. To enlarge and enrich the musical experience.
- B. To fix standards of judgment as a basis for musical discrimination and taste.
- C. To establish the habit of preferring good music.

##### *Specific Aims*

- I. *Rhythm.*
  - a. To continue development of rhythmic response.
  - b. To continue development of meter-sensing in simple and compound meters.
  - c. To continue development of ability to feel and represent note values.
  - d. To develop recognition of rhythm as an essential of music.
- II. *Melody.*
  - a. To develop recognition of melody as an essential of music.
  - b. Also Aims listed under Form (IV) and Quiet Listening (VIII.)
- III. *Harmony.*

To develop a consciousness for chords, harmonies and the accompaniment in simple music, as an aid to part-singing.
- IV. *Form.*
  - a. To increase ability to follow recurring themes, phrases and rhythms in any simple composition.
  - b. To develop ability to recognize and indicate simple patterns in the Two-part Song-form, Rondo and Three-part Song-form, but without technical terminology.
- V. *Mood.*
  - a. To continue development of ability to feel the emotional appeal in music.
  - b. Associations with literature, pictures, etc. containing same mood or thought.
- c. Creative work of children: drawings, poems, compositions, dramatizations, etc. suggested by music, the lives of composers, etc.
- VI. *Type.*
  - a. To develop ability to recognize by characteristic rhythms or style, different types of Marches and Minuet, Waltz, Gavotte.
  - b. To develop a feeling for difference between Descriptive and Pure Music.
- VII. *Tone-Color.*
  - a. To increase ability to sense dynamic changes.
  - b. To acquaint children with the orchestra and its four choirs, stressing more familiar instruments.
- VIII. *Quiet Listening.*
  - a. To bring children into contact with beauty.
  - b. To develop the desire to listen to beautiful music.
  - c. To develop Listening Repertory.
- IX. *Famous Composers.*

To acquaint children with famous composers through familiarity with their music and appropriate biographical incidents:

  - a. Schubert
  - b. Mendelssohn
  - c. Tchaikowsky
  - d. Grieg
  - e. Other composers whose compositions are suited to the needs and experiences of the children.
- X.
  - a. Correlation with American History, Geography, Special Days, etc.
  - b. Associations, see V "Mood."

##### *Material*

- I. Phonograph with at least fifteen records of good music.
  - a. For meter sensing and representing note values: material of following type: The Question (French Tune), The Bridge of Avignon (French Tune) Music in the Air (Root), etc.
  - b. For recognition of rhythm: material similar to that listed under "f" and "g."
  - c. For recognition of chords and simple harmonies: Swanee River (Foster), music listed under "a", etc.
  - d. For recurring themes or sections: Morning (Grieg), In the Hall of the Mountain King (Grieg), of a Tailor and a Bear (Mac Dowell), Farandole (Bizet), Ecossaises (Beethoven), Amaryllis (Ghys), Humoresque (Dvorak), Hungarian Dance No. 7 (Brahms), Music Box (Liadow), etc.



e. For recognition of returning sections forming pattern A B A: Narcissus (Nevin), To a Wild Rose (Mac Dowell), To a Water-Lily (Mac Dowell), March of the Dwarfs (Grieg), Pizzicato (Delibes), To Spring (Grieg), At the Brook (Boisdeffre), Marche Militaire (Schubert), etc.

f. For recognition of different types of Marches: Marche Militaire (Schubert), Soldiers Changing Guard from "Carmen" (Bizet), Turkish March from "Ruins of Athens" (Beethoven), Soldiers' Chorus from "Faust" (Gounod), Grand March from "Aida" (Verdi), Toy Soldiers' March (Kreisler), Wedding March (Mendelssohn), Funeral March (Chopin), Pomp and Circumstance (Elgar), War March of Priests from "Athalia" (Mendelssohn) etc.

g. For Dance Types: Minuet in D (Mozart), Minuet (Gluck), Minuet Antique (Boccherini), Gavotte from "Mignon" (Thomas), Gavotte (Gluck-Brahms), Amaryllis (Gavotte), Waltz of the Flowers (Tchaikowsky), Blue Danube Waltz (Strauss), Vienna Woods (Strauss), Valse from "Copelia" (Delibes), Waltz from "Faust" (Gounod), etc.

h. For Descriptive Music: March of the Dwarfs (Grieg), In the Hall of the Mountain King (Grieg), To Spring (Grieg), Naiads at the Spring (Juon), Spring Song (Mendelssohn), Dance of the Flutes and Chinese Dance from "Nutmacker Suite" (Tchaikowsky), Waltzing Doll (Poldini), From an Indian Lodge (Mac Dowell), The Swan (Saint-Saens), Spinning Song (Mendelssohn), Dance of the Hours (Ponchielli), Dance of the Automatons (Delibes).

i. For Pure Music: Andante from "Orpheus" (Gluck), Musette (Gluck), Andante from "Raymond" (Thomas), Prelude in A Major (Chopin) etc.

j. For Tone-color of Instruments: Records "Instruments of the Orchestra"; Strings, Vermeland (Swedish Folk Song); Anitra's Dance (Grieg); Woodwinds, Music Box (Liadow); Woodwinds and Brasses, Soldiers Changing Guard (Bizet), March of Little Lead Soldiers (Pierne); Woodwinds, Chinese Dance and Dance of the Flutes (Tchaikowsky), In the Hall of the Mountain King (Grieg); Strings and Woodwinds, Fardandole (Bizet); Harp, Brasses, Woodwinds, Strings, Waltz of the Flowers (Tchaikowsky), etc.

k. For Quiet Listening: music listed under "i." Also, On Wings of Song (Mendelssohn),

Ave Maria (Schubert), Serenade (Schubert), Nocturne from "Midsummer Nights' Dream" (Mendelssohn), The Swan (Saint-Saens), To Spring (Grieg), Spring Song (Mendelssohn), Melody in F (Rubinstein) etc.

l. For Memory Melodies: Any listed above.

m. Famous Composers.

*Schubert*: Moment Musicale, Marche Militaire, Cradle Song, Ballet Music from Rosamunde, Serenade, Ave Maria, The Brooklet, Linden Tree.

*Mendelssohn*: Spring Song, Spinning Song, Midsummer Night's Dream music, War March of Priests from "Athalia," On Wings of Song, Hark the Herald Angels Sing.

*Tchaikowsky*: Nutcracker Suite, March of Tin Soldiers, Humoresque.

*Grieg*: In the Hall of Mountain King, Morning, Anitra's Dance, March of the Dwarfs, To Spring, Papillon (Butterfly), Elfin Dance, etc.

II. Pictures of instruments of orchestra (or real instruments), slides, and records.

III. Note books for recording children's impressions about music and pictures of instruments, composers, etc.

IV. Pictures or slides of composers, and of famous paintings, buildings, sculpture, etc., to be used in development of feeling for the mood, form, line and color in music.

V. Text books: Books listed under First Year, also note books for children "My Book One" (Glenn and Lowry), Alice in Orchestra (La Prade), Complete Book of Great Musicians (Scholes), Art Music Readers Books I and II (Ripley and Schneider), Music Stories for Children (Cross), Stories of Great Musicians (Scobey and Horne), Reading Lessons in Music (Glenn and Rhett), etc.

### Procedure

See First Year. With the passing of the "sensory" and motor periods, physical activities and responses to music will be more limited. The "feeling" and the mental activities—thinking, evaluating, discriminating, imagining—should be encouraged. Questions and suggestions concerning the rhythm, the melody, meter, phrases, repetitions, instruments, the type of the composition, the mood, etc. should stimulate these activities. Active, creative listening should be the basis of all developments. The children should receive their first impressions uninfluenced by super-imposed ideas. The teacher should not place herself between the children and the music. For re-hearings

(Continued on page 77)



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### CONCERTS AND BROADCASTS OF THE NATIONAL HIGH SCHOOL ORCHESTRA

**F**EBRUARY and March will be memorable months in the history of the National High School Orchestra, for this organization meets in two groups or sections this year, each group numbering 300 players. Section A, made up of 200 members of the 1929 National High School Orchestra and Band Camp and 100 additional players selected from the nation at large, will assemble in Atlantic City February 23 for five days of rehearsals and performances for the Department of Superintendence of the National Education Association convention, after which the 200 Camp members will give concerts in New York, Philadelphia and Washington.

Section B, made up of 300 players chosen from 32 states, will assemble in Chicago March 22 for six days of rehearsals culminating in a concert for the Music Supervisors National Conference Wednesday evening, March 26 and a public concert at the Chicago Auditorium the following evening.

The conductors at Atlantic City will be Walter Damrosch and Joseph E. Maddy. The conductors at Chicago will be Walter Damrosch, Henry Hadley and Joseph E. Maddy. Noted soloists will play with each group—John Erskine and Guy Maier with the Chicago group and Ernest Hutcheson with the Camp group in New York. Elizabeth Vandenberg, pianist, daughter of United States Senator Arthur H. Vandenberg will be the soloist at the Washington concert; Miss Vandenberg was a member of the Camp last summer.

The final concert at Atlantic City, Thursday afternoon, February 27, will be broadcast over the National Broadcasting Com-

pany chain and the Camp orchestra will broadcast a program over the Columbia Chain Sunday, February 23, at 9 P. M. through the courtesy of the Majestic manufacturers. The Camp orchestra will also broadcast two numbers on the Damrosch Educational Hour from New York Friday morning, February 28, at 11 A. M. over the N.B.C. Chain.

The New York concert, at Carnegie Hall, is sponsored by Dr. John Erskine, President of the Juilliard Musical Foundation. The Philadelphia concert, at the Metropolitan Opera House, will be sponsored by the Philadelphia Bureau of Music. The Washington concert, an invitation affair at which a great many government officials will be present, is sponsored by Mr. and Mrs. (Senator) Arthur H. Vandenberg. If any profits result from these concerts the money will be used for scholarships at the 1930 National High School Orchestra and Band Camp, the awards to be made to students participating in the concerts.

The public concert given by Section B at Chicago will be for the purpose of raising funds to be awarded in National High School Orchestra and Band Camp scholarships to members of the orchestra.

The convention of the Department of Superintendence in Atlantic City will be largely musical, there being 40 musical programs scheduled during the five days of the convention. Each of the ten general sessions will open with a 30 minute musical program while three of the general sessions are practically all music. Thirty sectional meetings will open with 15 minute musical programs, provided for the most part by groups of players from the National High School Orchestra.

(Continued to page 79)



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## Vocal Music Department

Conducted by E. G. HESSER, *Director of Music*, Indianapolis, Ind.

**EDITOR'S NOTE:**—In connection with the concert of the National High School Chorus in Chicago, Dr. Dann plans to have the audience of supervisors sing three great songs: "Break Forth Thou Beauteous Heavenly Light," by Bach; "Aberystwyth," by Parry, to the tune "Jesus Lover of My Soul;" and the Hallelujah Chorus from the Messiah.

Is there any reason why all supervisors should not know these songs, text and music? To sing them well we *must* know them, especially when we are to have no rehearsal on them. All three may be found in the revised edition of *Twice Fifty-Five Green Book*, published by C. C. Birchard and Co.

The following extracts come from letters written to the editor by prominent members of the Conference, in support of Dr. Dann's request that we memorize this music.—P. J. W.

### IF WITH ALL OUR HEARTS

*Ada Bicking says:*

"The suggestion that the supervisors prepare themselves to sing the three choral compositions would meet with a most hearty approval. It would be a happy anticipation and would provide a brilliant climax to the choral program. It is rather pleasant to reflect on the days when the choral and instrumental programs of the supervisors were the interesting and distinctive events of the conference. Music supervisors are sensitive to direction, and with their fine talent and choral ability this ensemble singing would be a wonderful innovation and a real joy."

*George Oscar Bowen says:*

"I can think of nothing that would be more inspiring, and result in a greater artistic success, than the singing of the three great choral numbers by our membership at the Chicago Conference in March. We all know what an inspiration it has always been to sing in the Conference Chorus in past years, and it surely would set up a great example for the young singers on the platform, and to those who are not privileged to be there, if we could sing these songs entirely from memory. My vote is that we

rally to Dr. Dann's suggestion and allow him to make it an event to go down in the history of the Conference."

*Clarence Birchard says:*

"I am glad to see that Doctor Dann is asking the supervisors to commit to memory in advance of the Conference the three choruses that are to be sung there by the Conference members at the choral concert. Here is a good incentive for any supervisor to become letter perfect in the 'Hallelujah Chorus.' Community singing at Chicago will be memorable and a tremendous inspiration, if the supervisors arrive there letter perfect in these three numbers that Doctor Dann has selected."

*Edith M. Keller says:*

"Many of us remember the good old days when the Supervisors' Chorus was one of the distinct and outstanding features of the Conference program. Those who have participated from time to time have not forgotten the pleasure derived from such an event. The National High School Chorus is now one of the great attractions of the Conference."

"It has been suggested by some of our leaders that we supervisors have a definite part in the chorus program on Friday night. From the audience we are asked to sing from memory three selections which are to be found in the revised *Twice Fifty-Five Green Book*.

"The members of the National Chorus are committing both the text and music of their selections. May we count upon all of you to cooperate with us in learning these numbers, and in making this part of the program an inspirational feature of the evening?"

*Otto Meissner says:*

"Having once had the honor of directing the National Supervisors Chorus, at the

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Cleveland meeting in 1923, I am greatly impressed with Dr. Dann's novel idea that the supervisors should commit to memory the three selections to be sung by them under his direction at the High School Chorus Concert in Chicago on Friday evening, March 28th.

"Let me confess it to be my personal experience that when I attempt to sing a selection with which I am not thoroughly familiar, my mental self is so engrossed with the complexities of musical notation combined with the language symbols, that my true

spiritual self is too far in the background to take much, if any, part in the performance. Neither have I observed when I have joined with my colleagues in choral singing that they were free from this handicap. Consequently, the effect has been more mechanical than spiritual.

"Would it not be inspiring, therefore, if we could all commit to memory the words and music of these three numbers in order that, for once, we might sing together not merely with our heads and voices, but 'with all our hearts'?"

## VOICE CLASSES IN SENIOR HIGH SCHOOLS

Report of Sub-Committee, ALFRED SPOUSE, *Chairman*

**EDITORS NOTE:**—The Committee on Vocal Affairs has for over two years been preparing four reports that they hope will help raise the standard of vocal work in the public schools. The first report appeared in the December Journal; the second appears here; the remaining two will follow in the March issue. The four reports will be presented for adoption at the Chicago meeting. It is the earnest wish of the Vocal Committee that all Conference members acquaint themselves with the contents of these reports before that time.—E. G. H.

### I—Introduction

SEVERAL music subjects formerly taught only in the old-fashioned individual-pupil way, such as violin and piano, have been successfully administered class-wise during the last few years. It now seems logical and practicable to apply the same procedure to the training of the voice.

While this is not yet common practice in our high schools, it has been carried on for a sufficiently long time in enough high schools to assure us that it need no longer be regarded as an experiment. Since the enormous expenditure of money for instruments of music, and the immense amount of time spent in instruction in the use of those instruments have been more than justified by the results in our public schools, it seems perfectly clear that it must be an equally profitable venture to train our young people in the efficient use

of the one instrument we all possess—the human voice.

As the instrumental classes have made such training available to thousands of our youths who would never otherwise have been able to obtain it, so should voice training classes result in the discovery and development of thousands of beautiful voices throughout the land. These classes will call for especially trained teachers, which will necessitate an intensified interest in vocal study in our institutions of higher learning. Preparation for vocal teachers takes years of intensive study under the direction of master-teachers. Teaching vocal classes in the high school demands special study of the adolescent voice with which the teacher is closely and constantly in contact. Much harm to the voices is sure to result from placing high school voice classes in charge of teachers without adequate vocal training, especially teachers who do not know how to treat and protect the child voice and the adolescent voice.

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Boys and girls will discover that their abilities are fast becoming fit to perform better types of song, which cannot but lead to rejection in an increasing ratio of the moron type of songs so constantly heard in our theaters, over the radio, and consequently in our homes. It is perfectly reasonable confidently to expect all this, for it is exactly what has happened in the instrumental field. How many youths in our country had any acquaintance even ten years ago with such music as the symphonies of Schubert, Beethoven, Brahms, Tchaikowsky? And yet today these are commonplace experiences of our young people in hundreds of high schools, both performers and listeners. It follows inevitably that co-incident with the development of classes in voice training will occur inspiring familiarity with songs of the same great origin. And not only this, but we shall all become more familiar with the serious works of our own American song composers, and, by studying and singing their songs, thus encourage the development of this type of writing, which will immeasurably enrich our own national literature. Critics somewhat captiously bewail our lack of appreciation of better song literature as a nation. If this be a just criticism, how better can we correct the fault than by starting with those who are now in our schools? It is idle to expect good taste, which is an evidence of culture, to precede experience on such a plane. It is idle to expect a person with no previous experience in what we call beautiful song, to take delight in a Brahms, or even a Wintter Watts.

## II—Organization of Classes

### 1. ELIGIBILITY OF BOYS

Only boys whose voices are past that period referred to as the "changing voice period;" the age of the boy cannot be the deciding factor. Some boys of 16 may still be changing or even unchanged in rare cases. (It is safe to say that this type of instruction is unwarranted in a junior high school). It cannot be assumed however, that a boy whose voice has dropped

to baritone will stay in that classification. He may have every evidence of being "settled," but this is often denied by later tendencies. The same is true of girls. High school sopranos often become contraltos in advancing maturity, sometimes getting completely through High School without giving evidence of such a change.

### 2. ELIGIBILITY OF GIRLS

Girls, of course, do not have such obvious characteristics, vocally, as boys, during the "change." The male voice with its octave drop and deepening timbre during early adolescence permits no doubt whatever as to what is taking place. Girls, however, go through adolescence without such marked changes in the quality of voice. The safest way to decide whether a girl is old enough to enter such a class as is here discussed, is to listen to the voice, test its range and flexibility. If the voice sounds mature, and the girl is physically developed to what would be expected of a girl of 16, she should be eligible for this type of work.

It is advisable to admit to a beginning class any boy or girl who can sing a melody with correct intonation, that is, "carry a tune." The range should not be taken into consideration, even if it be very limited, as this is one of the things with which the class is designed to deal.

### 3. SEGREGATION

Ideally, classes would be of one sex. This would simplify at the start the presentation of material, for boys and girls are not of equal flexibility, vocally, at this age. However, this will not be feasible in many high schools, where classes in other subjects are mixed, and the schedule so arranged. Also the pupils themselves prefer generally to have mixed groups, as adding to the interest.

### 4. SIZE OF CLASSES

The size of the class in an interesting factor. Some teachers prefer classes of 10, while others are willing to accept classes comparable in size to those of other subjects, from 30 to 35 pupils. This is a con-



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sideration which will be governed largely by individual school conditions. There seems to be no good reason why beginning classes at least should not be as large as any other high school class. The teacher-load is being investigated in many cities by school boards anxious to reduce the per capita cost of instruction, which makes it advisable that we study just how many pupils can properly be instructed in a single class. The smaller class is of course the better; but larger groups certainly can be managed without seriously sacrificing the quality of the teaching if larger groups are desirable. In the second, third, and succeeding semesters, all such classes will be reduced in size naturally, by such factors as graduation of some members, schedule changes, and that others will drop from the class at their own or the teacher's request, as not having proven that their talents warrant further instruction. Pupils may be received for beginning voice culture from all grades in the high school, so that students of English IV and English I may be together in Voice I.

Classes should meet as often as possible, preferably daily. Several important school systems already conduct voice classes this way, while in others the classes meet two or three periods per week, thus fitting in with other part-time subjects.

### III—Credits

Credits toward graduation should be awarded for this work on a basis of equality with other subjects. For instance, if a solid subject, such as chemistry, carries full credit, this credit would represent five points for five recitations, five points for five preparations, or ten points for a full unit. If the vocal class meets twice a week, it should carry two points for recitations, and two for preparations, making four points, or  $\frac{4}{10}$ ths of a full unit. If the class meets daily, and has home work assigned, it should carry full credit.

### IV—Aims and Objectives

What is expected to be accomplished by this type of instruction should be plainly

stated at the outset. Some of these are as follows:

1. To teach boys and girls how most efficiently and artistically to use their vocal equipment in singing, and also in speaking.
2. To study and perform the best in our song literature, both American and foreign, beginning with those of small demands in text and music, and progressing, as the powers of the pupils increase, to songs more difficult of understanding and performance.
3. To produce solo singers; that is, to cultivate the pupils' ability to sing acceptably before an audience.
4. To foster a real appreciation of good songs by listening to others sing, and by encouraging the attendance of pupils at recitals of artist-singers in order to reinforce the truths taught in class.
5. To encourage the joining of church choirs and civic singing societies by pupils both for their own further growth and for the sake of the influence which they, having high standards, may exert upon such organizations.
6. To reach the wide circle of friends and relatives of pupils, by reason of their interest in the children, and thus enlist their interest in better song and speech.
7. To encourage singing in the home, particularly of serious music, as distinguished from the popular songs so common in the American home today.
8. To engender in the student, aside from the music, a more conscious aesthetic sense, from having lived intimately with an art subject.

### V—Teaching Procedure

#### 1. GENERAL STATEMENT

When we come to the way in which this subject ought to be presented, we approach a topic which used to be, and perhaps still is, the cause of much disagreement among teachers. The fatal word "method", with all it entails, has been much deprecated by many, and with good reason. But if we dislike the word, because great sins have been committed in its name, does it follow

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that we should shun all method? It is true that so-called "stunt methods" should be avoided as the plague; there is no cure-all worth consideration, nor is there any magical short cut to voice culture. On the other hand, there should surely be some method, program, course of study,—call it what you will, for the orderly presentation of voice training in the public schools. It should be as well prepared by its teachers as any other subject in the curriculum. It should be progressive in its program, its subject matter increasing constantly in difficulty and therefore in its demands upon the student. It should be always "coming to points which require greater power." Each lesson should be the foundation for the next, omitting all non-essentials such as vocalises which have no definite objective.

An inspired teacher, who loves and understands his work, who loves and understands boys and girls, and who can at once attract their admiration and respect, can teach with or without method. They will follow him with enthusiasm wherever he leads, and because their interest is thoroughly enlisted, will probably attain their goal. But it is too probable that such inspired teachers are occasional rather than usual, and no one knows this better than teachers themselves. The daily program may easily become a treadmill, and ideas and inspiration which bubble merrily at the beginning of the term may lose their effervescence as the year advances.

It is quite evident then, that a definite program, as well worked out in advance as is considered necessary in other subjects, is most advisable. It serves to keep the aims constantly before teacher and class. In our minds should always be the next day's lesson, or what we shall build on the foundation laid today. No hit-or-miss; no "I hope you understand," but a small problem arrived at in definite order, studied in a systematic way, discussed thoroughly in class, digested as to theory, and performed in practise.

## 2. ABSTRACT DRILL METHOD

There are three types of teaching in the main, which may be considered here. All three are being used today, both in individual lessons and class lessons. One we may call the drill method. It is the method in which students are asked to perform certain abstract "exercises," based on vowel forms in scales and vocalises over a long period of time. During this time, few or perhaps no songs are sung by the student, who must wait until he has conquered all the mechanical difficulties presented in the exercises or vocalises. The exponents of this method of teaching quote the classic example of Porpora, Italian contemporary of Handel. Porpora is said to have kept his students for years doing nothing but exercises, and then sending them out fit to astonish the world with their virtuosity. However, the music of his day was so largely filled with florid runs, chromatic scale passages, and embellishments of almost superhuman demands, that nothing short of a long and meticulous course of practise of technical exercises could enable any performer to meet those demands. Interpretation as we know it was of little value, while technique almost instrumental in its capacity was absolutely necessary.

It is true that the great artists of a bygone day actually had their training in just this way, which is nevertheless no real proof that there is no other way as efficient or more so. One thing is certain: if we attempt to teach voice culture in that way in the public schools, we shall be completely out of step with the procedure in all other subjects in the modern high school curriculum. In addition, we should surely bring down the disapproval of school heads upon ourselves as reactionaries against modern practice in teaching. In addition, it is certain that boys and girls would refuse to have anything to do with classes so conducted.

## 3. SONG METHOD

There is another method which is the direct antithesis of the drill method. It is

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what may be called the "song method." Here the song is the thing from start to finish. Its proponents ask, why waste time on any drill whatever, until a problem is confronted in the actual song being studied. For instance, as interesting an artist and teacher as is before the American public today, Louis Graveure, says that if he had a coloratura soprano to whom he wished to assign agility study, he would take a cadenza containing the particular problem from some great aria, and use that as the exercise. When it is mastered, the student has learned something which she would have to study anyhow; whereas if she studied pages of vocalises, when she had mastered them, she would still have the cadenza in the aria to learn.

Harold Bauer, eminent pianist, in an article published recently, evidently endorses this idea in piano study. He avers that his own development from amateur to virtuoso was accomplished without recourse to technical drill aside from that encountered in the program material he was at the moment preparing.

As for the way singing material is presented in our grade schools, it is argued that the majority of schools have adopted the so-called "song method," and the textbooks are increasingly omitting all abstract drill material. Language reading is also taught without the ancient drill. The child learns to read sentences from the beginning, using words of considerable length without even knowing the names of the letters in the words. In all his reading he attempts to express some thought with understanding, and with natural inflection.

According to the song-method in vocal culture, interpretation is of vital importance, because tone quality and rhythm in any song are largely dependent upon the intelligent interpretation of the meaning of the song.

#### 4. DRILL AND SONG METHOD

There is a third method or course of procedure, in which there is a judicious mixture

of drill work and song-singing. Most of the first semester is to be occupied with setting the foundation of correct breathing, and securing free articulation, followed by careful study of the vowels and consonants of our language. Such a presentation should be inclusive of the best features in both the drill and the song methods. "Practice makes perfect" is no bromide. When we say drill we mean doing a thing over and over again until proficiency is attained. No one can achieve breath control by merely understanding how it is to be done. It must be practised assiduously and systematically, and a nice co-operation between the mental concept and the physical accomplishment must be attained.

Freedom of the articulating muscles is dependent upon free activity of the breathing muscles. "Correct pronunciation, clear enunciation and distinct articulation in singing constitute good diction." These three factors all require regular and systematic drilling, both at home and in the class room where the student is taught how to practise.

All of our vowels and consonants should be studied one by one, the vowels as to their form and natural resonance, and the consonants as to their distinctness, natural resonance, and their influence on the vowels, and with regard to their place in the legato. During the first half of the first semester, songs may be omitted entirely and the time given to drill work on the above points. This program, starting with very easy exercises, can be made most interesting by questions and discussions, and the young people will discover a great joy in the way their powers are increasing as the difficulties found in the exercises gradually disappear. The wise teacher will rejoice with them as they grow, will make the lesson period happy and interesting, will congratulate them on their success, and will discover that drill work can easily be made very enjoyable work indeed.

At the end of this time, or possibly before, the first song may be introduced. In a

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mixed class it is well to have two songs, one for the boys and another for the girls. Having in mind the unique feeling of boys at this age, the boys' song should of course be "manly" in atmosphere, one which has to do with the out-of-doors, the sea, or ambition. The well known song "Duna" is such a song. For the girls, the "Swing Song" by Moore, is an excellent first song. During these first song studies, the teacher's particular thought must be to tie up the drill work with the problems presented in the song, to watch the breathing in particular with reference to good phrasing (musical punctuation), and to see to it that the English language is not maltreated. Other songs follow as rapidly as they can be learned, but half of every lesson should be faithfully devoted to the routine drill of the exercises so far assigned.

#### 5. BREATHING

The consensus of modern opinion seems to be that breathing exercises should not be conducted as a separate physical drill. No stress whatever should be made on the purely physical side. D. A. Clippinger of Chicago, who has long been an exponent of vocal culture classes, has the following to say: "A number of examples . . . have come to notice in which students have been made to practice breathing exercises until they had become so conscious of their breathing that they had to watch it continually. The result was rigidity from head to foot and a hard unsympathetic tone.

"On the other hand, if the student is not properly managing his breath, to lead him to believe that it will right itself if left alone, is scarcely wiser than to tell him that his bad voice will become good if he does nothing with it. Extremists are rarely safe teachers. A genius needs little or no teaching, but the majority of students need to be guided carefully through the first years of singing."

Frederick H. Haywood of New York, who is also familiar to members of the Conference through his notable efforts to spread

the idea of voice culture classes, teaches proper breathing through the use of breathing-and-singing-exercises combined. His slogan is "Expand to breathe; do not breathe to expand." The thought of both these men is that the part breathing has in singing should be thoroughly automatic.

Isidore Luckstone of New York, who specifies that technical exercises should be delayed until pupils have matured physically, says that "vocal production is control of breathing and emission of tone the correctness of which must be proved by one's own hearing."

Herbert Witherspoon of Chicago, who has appeared before this Conference many times, and is also a strong advocate of class instruction in voice culture, preaches a similar doctrine. Successful teachers all, they deplore any stressing the purely physical in singing. Likewise they are of the opinion that technical knowledge of the vocal mechanism, its structure, its detail of action and its physiology need never, and indeed should never, be taken up with pupils, except in a very general way, and as a matter of information only. Stunt methods, so-called, which focus the attention on either the breathing muscles or any other part of the vocal mechanism such as the tongue or lips, "placing of the tone" in any special place, are all decried. Witherspoon in particular has written much of "stunt" methods, describing many he has met with, and exposing their fallacies with biting humor. All teachers interested in this article will also be interested in the fact that a representative association of famous teachers of voice, composed of men of international reputation, have made and adopted an outline of theory for their individual guidance. The association is known as the American Academy of Teachers of Singing. Its members teach in New York, Chicago, Philadelphia, Boston, Cincinnati, Syracuse, Washington and Los Angeles, and are at the very top of their profession. Many of the men and women



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in this Conference have availed themselves of study with one of these men as opportunity offered. Their Profession of Faith as to breathing, tone and pronunciation, adopted by them in 1925-6, is as follows:

### An Outline of Theory

(Made and adopted by the American Academy of Teachers of Singing for their individual guidance.)

#### BREATHING—(Adopted December 9, 1925)

1. Believes in teaching the pupil how to breathe.
2. Believes that the correct practice of singing in itself tends to develop and establish the mastery of the breath.
3. Believes that the singer should stand comfortably erect, with the chest medium high, and with a feeling of flexibility and well-being.
4. Favors that method of breathing which is known scientifically as "Diaphragmatic-Costal," colloquially as "deep breathing."
5. Believes that in inhalation the upper abdomen expands, owing to the descent of the diaphragm, and the ribs expand; in exhalation the abdomen tenses and contracts, owing to the pressure of the abdominal muscles and to the gradual ascent of the diaphragm, and the ribs contract. Thus the greatest observable effect in both inhalation and exhalation is in front and at the sides in the region of the waist-line.
6. Believes that either the mouth or the nose may be used in inhalation.
7. Recommends the daily practice of calisthenics or setting-up exercises.

#### TONE—(Adopted April 14, 1926)

Good vocal tone depends upon a concept of beautiful sound and upon a sensitive and educated ear. It results from the consequent co-ordination of the following:

1. Controlled breath;
2. A larynx whose normal position, neither locally raised nor lowered, is insured by

correct inhalation, and allows freedom of action of the tongue to which it is attached;

3. Vocal cords in unhindered vibration. These three produce a fundamental tone, proportionately reinforced by
4. The resonance chambers of the chest and the head (mouth and nasal cavities), and issuing through
5. A free throat;
6. Tongue, palate, lips, and jaw, all freely active in pronouncing, without rigidity, and with no locally specialized effort for supposed aid to the tone.

This tone, easy flowing, smooth, permits and favors every variety of expression in singing.

Its inception, following inhalation, is the Attack; that is, the immediate application of breath to the vocal cords, after pitch and vowel adjustment of the whole vocal apparatus.

#### PRONUNCIATION—(Adopted November 10, 1926)

Pronunciation is the utterance of words with regard to sound and accent;

Enunciation is the manner of that utterance as regards fullness and clearness;

Articulation is the action of the speech organs in the formation of consonants, vowels, syllables and words;

Correct pronunciation, clear enunciation and distinct articulation in singing constitute Good Diction.

The invariable medium for forming and sustaining vocal tone is *the vowel*.

Therefore the vowel should first be established in pure form, and not changed until time for the next vowel or consonant.

The function of *the consonant* is to interrupt the vowel without doing violence to the tone.

\* \* \*

Be it said in this connection, and strongly emphasised, that no person should presume to teach from this outline without having been an experienced vocal student himself,

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further fortified by special instruction in the matter of class presentation. It is a subject which cannot be learned from the written word alone, as every teacher knows.

Diction must receive very special attention. Our diction in singing and in speaking is notoriously slovenly. Edward Bok says we are a "lip-lazy nation." This may not be confined to our own shores, but we at least must plead guilty to the charge. Our language is beautiful, and can be sung beautifully, as we are beginning to realize during the last few years. Artists like McCormack, Hayes, Thomas, Graveure, Homer, Macbeth and others have shown us the way. The great broadcasting radio concerns of the country are seriously interested, as witness the award made to the announcer who established his claim to being the clearest and best understood, and at the same time the most artistic in speech. Very few of us are without reproach as to our diction in speech, and much more particularly as to our diction in song, and yet there is no more obvious evidence of culture than beautiful diction. Examine such a simple song as "Drink to me only with thine eyes." Its text makes use only of the easiest possible words, a few of them containing two syllables but most of them only one. Sung with perfect diction it is a little gem of pure beauty. But ask your class to sing it in unison, or invite one of your pupils to sing it alone, before presenting it for study, and note the havoc wrought with that lovely verse! Was the very first word even *pronounced* properly? Was it not "dreeng," or "drenge?" Was the "r" quickly and lightly rolled, or did you hear our old acquaintance, the so-called "mid-western r"? Did you hear the final "k," and if you did was it not followed by a drawling "ah" connecting it to the next word? Was the next word "to" or "tuh," and was the fourth word "only" or "yonly?"

There are many excellent text-books on this subject which cannot help but be of

great value to teachers in their class work. Two examples which come to mind right now are "The Voice in Speech" and "English Diction in Song and Speech" by Clara Kathleen Rogers, a treatise in two volumes, and "Super-Diction," by Louis Graveure. The latter is too difficult for high schools generally, but will be of great interest and profit to the experienced teacher.

## VI—General Suggestions for Class Procedure

### I. SONG-PRESENTATION

The first song should be exceedingly simple in vocal demands, and comes early in the course. It is studied by the entire class at the same time, a copy being in the hands of each pupil, and the study of the song occupies perhaps half of the lesson period, the rest being allotted to the routine drilling. Throughout the entire first year the routine drill time slightly diminishes, the time for song study increasing in the same measure. New songs are assigned from time to time, as rapidly as they can be assimilated, each new song presenting fresh or greater difficulties, in ever-progressing order.

An effective way in which to present a song to a class is as follows: the text of the song should first be read to the class by the teacher, each student following closely, in order to understand the whole meaning of the text, whether it be narrative or atmosphere or of whatever classification. It should be read dramatically, or as a good reader would recite the poem, so that its entire content would be perfectly clear to the class. Therefore it behooves the teacher to choose only such text as will stand this analysis. Many present day songs become ridiculous when the words are studied as they might be in an advanced class in English, because they are faulty in construction, have no particular meaning, or else are obvious and banal. Mere simplicity however should never condemn a song, for there are none more simple than

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the folk songs, which survive all others. A song poem should be sincere and wholesome.

Then the music should be played or sung, to discover whether there is perfect unity with the words. Is it a good setting? Does the crescendo in the thought of the words synchronize with the crescendo in the music? What is the right tempo, and what are the variations, if any, in tempo? Does the rise and fall of the music fit the poem? Is the mood of the poem correlated with the mood of the music so that the whole is symmetrical? If there are conflicts, and too often there are, which shall have the precedence, words or tune? Is the accompaniment sympathetic to the tune and the poem? Does it accentuate here, and support there, and can singer and accompanist together produce a beautiful bit of singing?

If these and kindred points are considered by the teacher and the class, the singing of a song becomes a most engrossing and thrilling thing, a delight to performer and listener.

Then the entire class should sing the song in unison, learning the words from the very start, so that the copies may be discarded early, and the song become a part of the repertoire of the class.

## 2. SOLO SINGING

When the song is learned individuals should be asked to sing alone for the class, which will for the time constitute an audience. Pupils should be taught properly to walk to a station in the front of the room, without self-consciousness or "bashfulness," assume the position of a singer, convey to the accompanist his or her readiness to begin, and in a perfectly natural manner, perform the song as it has been learned. Every pupil in the class should be given this opportunity at some time, the rest of the class observing, listening, and afterwards discussing in a kindly manner the performance of the "artist."

## VII—Selection of Material

### 1. FOR FIRST YEAR

Songs for presentation to your vocal class must be well considered from several

angles. They should be tuneful and interesting to boys and girls of high school age, naturally. They should not have an extended range vocally. For the girls, the first songs should range from C below the treble staff to F, fifth line—that is, within that compass. For the boys, the range should be a tone or two shorter, if they are to be kept where singing is comfortable. These ranges will gradually widen as the voice grows in flexibility. In classes where there are boys and girls together, and only one song is chosen for the entire class, it will have to be chosen with reference to the smaller compass of the male voices. During the first year it is impracticable and unwise to attempt to classify the voices, that is divide into tenor, baritone, soprano, alto. Even in the second year, at least in so far as the male voices are concerned, it may remain unwise to attempt practical classification, for the reason that while the trend of the voices may be apparent, their delicate and unsettled condition may demand a continuation of the use of the short range songs. Of course there are the occasional exceptions, where the voices fall so obviously into their natural classification that there can be no question. Even in these cases, all songs should be kept within the natural and easy range of the voice. Vocal exercises, darting momentarily and lightly into the upper and lower ranges of the voice, are far safer for development purposes than high or low songs.

No comprehensive list has so far been compiled containing songs useful for this delicate first year experience, but such a list is now in experimentation, and will be issued later. Some titles that come to mind now are "The Swing Song," Moore; "Cloud Shadows," Rogers; "Mither Heart," Stickles; "April Smiles and Tears," Baines; "The Holiday," Curran; "Kineups and Daisies," Aylward; "Boats of Mine," Miller; "Such a Li'l Fellow," Dichmont. The boys will particularly like "Duna," McGill; "Until," Sanderson; "Under the Rose," Fisher; "The Morning Wind," Branscombe;

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"Passing By," Purcell, and "Invictus," Huhn, (beware of shouting; this is a good song in which to secure dramatic utterance without voice pressure).

To sum up: first year songs should be such as to seize the interest of young people, both in text and melody; this text and melody must nevertheless be worthy of study;

For the purpose of securing free and flexible use of the articulating muscles, some songs at least should be quick-moving, with a word or syllable to each note;

For studying *sostenuto*, sustained tones should be in the middle range of the voice;

All songs should be of comparatively short range, having in mind that it is unwise to tempt students to reach for high or low notes. It is entirely unnecessary to have young students practise high notes in order to have them later in life. On the other hand natural singing artistically done in the present range of the singer is the best guarantee that the voice will remain unharmed. As years and experience come, so will the increased ability, both in power and in range. There is no reason to hurry the orderly process of nature.

## 2. FOR SUCCEEDING YEARS

In the second year, songs may be presented calling for greater demands on the part of the student, but always remembering that the student is still a youth. Italian songs with their splendid inducements toward *legato* are now in order. Every one should study "Caro mio ben," and others of the same type. French songs may be attempted in some instances, correlating with the high school course in French. German songs are not advisable at this stage because of the temptation to become guttural. They should be left till correct speech habits are the firm equipment of the singer.

In the third and succeeding years, songs of still increasing difficulty naturally follow, always bearing in mind that while the *mind* of the student may be mature

enough, the *voice* is still an infant. Do not be too ambitious. Far better to err on the side of simplicity than to damage a fine young voice which is as much entrusted to supposedly all-wise care as if you were a private teacher receiving a big fee.

## VIII—Training of the Teacher

Surely it must be apparent that the foregoing outline requires thoroughly trained teachers for its proper administration. This has been referred to before, but one feels it should be stressed again and again. The American Academy has stated the qualifications for vocal teachers in the following words:

### QUALIFICATIONS FOR TEACHERS

Adopted May 28, 1924

Although it is acknowledged without question that all teachers of musical instruments must have years of preparatory training, the theory has long existed in certain quarters that to teach singing no specialized knowledge and training are required.

With this fallacy keenly in mind the American Academy of Teachers of Singing, after careful discussion, has agreed upon the following fundamental qualifications as indispensable to every one who would claim the right to teach singing and submits them for your earnest consideration.

1. A good general education, including a thorough knowledge of the correct pronunciation and use of the English language.
2. An ear, accurate in judging pitch and quality of tone.
3. At least five years of study with competent teachers of singing.
4. Musicianship, including knowledge of the history of music, elementary harmony, form, analysis, style, and the ability to play the piano.
5. Ability to demonstrate vocally the principles of singing.
6. Ability to impart knowledge.

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The requirements of our public schools, as to general education, are already much more exacting than the above.

Finally, supplementing the above requirements, teachers expecting to teach classes in this subject should have special training in class-presentation. It is different in many ways from the private lesson. Its technique is different. There is a difference between watching one pupil at a time, and watching twenty. There is a difference between listening to twenty voices at a time and detecting faults anywhere in the room, and detecting faults in one voice. For the entire class must sing their exercises at the same time. It would be denying the practicability of the class idea to listen to the voices one at a time, so this must be done very sparingly. Often the ensemble tone is so good to hear that the teacher may not be aware that the individual contribution to this good tone may be wrongly produced here and there in the room. The ear of the teacher must be quick to detect these wrong tones.

It would seem that Normal classes should be instituted at different points in the country, in many of our colleges which conduct summer sessions, at which this particular subject could be taught to our teachers. Already some few colleges and summer schools are doing this, but if we are to meet the demand for special training in this comparatively new field, many more centers of this kind are immediately necessary. It is the most neglected subject in the whole music curriculum. To bring the teacher-training to anything near the excellence so far achieved in the instrumental field constitutes a challenge that lovers of good singing can no longer fail to accept.

### Two Stories for Your Local Papers

*(Continued from page 17)*

the very best kind of music, or we can help them to the knowledge of music by means of records and radio. But still the child wants

to see 'the wheels go round.' The school concerts gratify this desire, in addition to being an exciting climax to the appreciation work in the school. It is a rare pleasure and thrill to hear the bubble of excitement and feel the glow in the concert hall when the concert performer announces a piece the children already know.

"It is just this enthusiasm for music that this school concert series is intended to arouse. Children hear music from the radio at all times without really listening to it, but when they come to a concert they fall under the spell of the performer and they cannot choose but hear. Children come away from these concerts with the discovery that they have enjoyed themselves to the full, with never a guess they have been educated. This is right in line with the best methods of present-day teaching."

Three programs constitute this year's series of school concerts, which have been planned by the concert committee of the Music Supervisors National Conference. In these programs are presented Steuart Wilson, tenor; Dalies Frantz, pianist; the Van Vleit Trio, and a group presenting the opera "Haensel and Gretel." The National Music League of New York is presenting a similar series of young peoples' concerts throughout the east. Its first three attractions are the Brahms quartet, the Mozart trio, and a group consisting of a baritone, violinist and pianist. In both of these series the programs are given at intervals of about six to eight weeks. The concerts for the most part are paid for from the pennies saved by the youngsters, although sometimes a local organization like a music club, P.T.A., Teachers Club, the board of education or even a newspaper, stands back of it.

A thorough discussion of children's concerts, including ways and means to make such programs available in every city and town in the country, is scheduled on the program of the forthcoming Music Supervisors Conference in Chicago the week of March 24, 1930.

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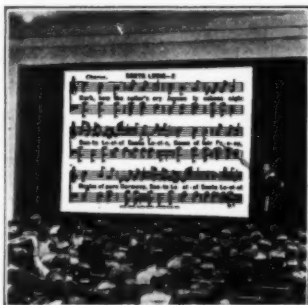
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## Eastern Conference

PAULINE A. MEYER, Cortland, New York, 2nd Vice-Pres. and Editor

### NOTICE FROM THE TREASURER

Last year over one thousand members of the Eastern Conference waited until the last three weeks before the Philadelphia meeting, to pay their dues. Many waited until the last week, thereby losing the opportunity of getting railroad certificates. This last minute rush made it extremely difficult for the treasurer to get out receipts and avoid errors and confusion in keeping records.

For these reasons you are *earnestly* requested to send your dues *now*. Fill out the application blank you have doubtless received from your State chairman, and mail your check either to your State chairman or directly to Mr. Wells. *Do not send dues to the National Treasurer.* Your membership in the Eastern Conference includes membership in the National, and all records of Eastern Conference memberships should be handled through the office of the sectional treasurer.

Draw checks to Clarence Wells, *Treas.*; address, High School, Orange, N. J.

PLEASE DO IT NOW.

### Our Grade Teachers and We Ourselves

NOT LONG AGO a grade teacher was asked to speak at a music supervisors' meeting on the topic "What the Grade Teacher Expects of the Music Supervisor." Instead of giving her own opinion, she sent questionnaires to grade teachers in surrounding cities and towns, and from the seventy replies compiled her talk. Since the existence of a happy relationship between music supervisor and grade teachers is one of the prime factors in building a good music program, some of the more significant items are published here, in the hope that they may

help us to see ourselves and our work from the point of view of the grade teacher, and thus secure better co-operation.

"A supervisor's appreciation of good results accomplished certainly spurs one on with more zeal to obtain still better results. Occasional praise helps the ambitious teacher as well as the pupils."

"Unstinted praise given whenever possible will be a great incentive to both children and teacher."

"The supervisor should try not to interrupt the class. If criticism is forthcoming, it should be at the end of the class period, and not before the class."

"As a grade teacher, I would appreciate a supervisor telling me individually about my faults in procedure or failure to keep my class up to standard. This would help me much more than to have mistakes mentioned impersonally in a general teacher's meeting. Criticism given personally and in a kindly, helpful way is always an aid."

"I expect suggestions and criticism at the end of the lesson, and not while I am conducting the class."

"I expect punctuality in beginning and closing the lessons."

"The ability to be firm united with personal magnetism and a sunny disposition."

"I expect the supervisor *usually* to teach the lesson, for these reasons:—

- a. Supervisor is the specialist in that subject, and therefore of more direct benefit to the class.
- b. I get a better insight into her methods and desired results by careful observation.
- c. Gives me an opportunity to discover class weaknesses when my mind is free from the responsibility of the lesson itself."



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"On occasions when the supervisor desires me to teach, I prefer to have her tell me frankly how I could have improved the lesson, or what part, if any, she likes especially."

"The music supervisor should have a happy and smiling countenance, as atmosphere has much effect on a music class."

"Definite assignments of work to be covered; these assignments to be a minimum which allows some time for review of songs of previous grades and the teaching of an extra song which correlates with other work or special programs, now and then."

"I should like a selection of supplementary songs outside of the regular texts, which would enable the children to take part in community singing. Too many of our songs are never used again, after the children leave the grade in which they are taught."

"I think that instead of teaching so much technical work we should teach more songs."

"Our schedules seem so full that only the most capable of the class get the work well. Would it be possible to simplify the work in some way so that the majority in the class would comprehend it better and perhaps enjoy music more because of a fuller appreciation?"

"I have always maintained that Kindergarten beginners lose more than they gain by having supervised music. There is so little time for music that, when they have done all that is required of them, there is no time left for the delightful songs and rhythm work written especially for small children."

#### NEW ENGLAND MUSIC FESTIVAL ASSOCIATION

THE following officers and standing committees were elected at the annual meeting of the Association, held October 26 in Boston:

Honorary president, Mrs. William Arms Fisher; president, William C. Crawford; vice president in charge of festivals, Francis Findlay; vice president in charge of contest rules, Walter H. Butterfield; vice president

in charge of final contests, Paul E. Wiggin; treasurer, William P. Hart; secretary, C. V. Buttelman; assistant secretary, Katherine Baxter; clerk, Gladys Pitcher.

*School Orchestra Committee:* Harry W. Whittemore, Somerville, Mass.; James D. Price, Hartford, Conn.; Charles R. Spaulding, Newton, Mass.

*School Band Committee:* Carl E. Gardner, Boston; Fortunato Sordillo, Boston; Alton Robinson, Bangor, Maine.

*School Chorus and Glee Club Committee:* Walter H. Butterfield, Providence, R. I.; Mrs. William Arms Fisher, Boston; Joseph Gildea, Boston; J. Edward Bouvier, Worcester, Mass.; Grace Pierce, Arlington, Mass.; Mildred Martin, Revere, Mass.; Harriet Perkins, Malden, Mass.

At the annual meeting, reports were heard from the New England state committees, the following being a resumé of the contest announcements for 1930:

*New Hampshire.* The second annual New Hampshire school music festival has been tentatively scheduled for May 4, at Concord. Program will include band, orchestra, and glee club contests. Mrs. Esther B. Coombs, Chairman of State Committee, Hampton.

*Maine.* The third annual school band and orchestra contests will be held in Bangor, early in May. Plans are also being made for a state orchestra and state chorus, to appear at the annual meeting of the State Teachers Association next spring. State committee: Alton Robinson, Chairman, 166 Union St., Bangor; Dorothy Marden, Waterville; E. S. Pitcher, Auburn.

*Rhode Island.* The second state school band contest will be held in Providence, early in May. It is likely that orchestra contests will be included if there is enough interest shown, and announcement may be expected shortly of a state school chorus and glee club festival. For information, address Walter H. Butterfield, Classical High School, Providence, or Paul E. Wiggin, Pawtucket High School, Pawtucket.

## NEW PUBLICATIONS

## CHINA SILK

*Two Act Operetta for Treble Voices*Book and Lyrics by *Sarah Grames Clark* Music by *Winifred Moore*.

A picturesque and tuneful operetta for Junior High School and Upper Grades. Calls for cast of five singing characters, two speaking parts and choruses. While not necessarily an elaborate production, it can be made into a very spectacular performance. Children from the lower grades can be used effectively in some of the numbers. Only one stage setting required. Time of performance about one and one-half hours.

Vocal Score and Dialog, Complete..... \$1.00

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A delightful, humorous and melodious cantata that will appeal to pupils of all ages. Mrs. Tillotson, in transcribing this story into verse, has been very successful in keeping the plot intact without losing any of its original whimsical humor. The music is not difficult, singable and effective. Time of performance about forty-five minutes.

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AND YOUR FEET SHOD by Jean Rivinius ..	10
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*Connecticut.* No announcement of a school music festival has yet been made, but it is understood that there is interest evident, with strong likelihood that contests will be organized this year.

*Vermont.* This state will have two district festivals in 1930, one at Burlington, and the other at Springfield. The Burlington event will be the third held in that city and sponsored by the Exchange Club of Burlington. The festival program will include band and orchestra contests and a state orchestra, the latter to be rehearsed and conducted by Harry E. Whittemore. For information, address Clark E. Brigham, Chairman of Local Committee, Burlington, or Adrian E. Holmes, Contest Chairman.

The Springfield district contests will be sponsored by the Rotary Club of Springfield, and will serve such section of the state that is difficult of access to the northern district contests at Burlington. For information, address R. N. Millet, Principal, Springfield High School, or Mrs. Jessie L. Brownell, Music Director, Springfield High School.

*Massachusetts.* The state band and orchestra contest for 1930 is advertised as a major event in the celebration of the Massachusetts Bay Tercentenary. The festival is sponsored by the Waltham Chamber of Commerce and the Public Schools of Waltham, and arrangements are being made to include not only school bands and orchestras, but bands and orchestras maintained by Rotary Clubs and similar organizations. Miss Maude M. Howes, Quincy, is Chairman of the State Contest Committee, and the local committee includes Earl J. Arnold, Secretary of the Chamber of Commerce, Raymond Crawford, Director of Music, Waltham Schools.

*New England final band and orchestra contests* will be held at Pawtucket, Rhode Island, probably May 24, under the auspices of the Pawtucket School Band Association, Chamber of Commerce, Blaskstone Valley Music Teachers Society, and the Rotary, Kiwanis, and Lions Clubs. First and second winners of any of the New England state or district

school band and orchestra contests are eligible. For information, address Paul E. Wiggin, Chairman.

*Chorus and glee club festivals.* By vote of the Association, especial attention will be given to the development of this phase of the New England Festival movement. Already several state events have been announced, and further announcement may be expected soon. For information, address Walter H. Butterfield, New England Chairman, Classical High School, Providence, R.I.

*New England High School Festival Orchestra.* Third annual concert, in April, 1930, conductor, Francis Findlay. For information, address Harry E. Whittemore, Chairman, 43 Powder House Blvd., W. Somerville, Mass.

### Music Appreciation Department

(Continued from page 41)

to become familiar with the music, the teacher, through her knowledge of the subject matter, should guide the pupil-activities by well-planned questions, suggestions or necessary information. Above all, the teacher herself must like music in order to create the proper atmosphere for heightened perceptions.

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11. Ability to recognize and name at least ten Memory Melodies.
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A New Children's Cantata

Text by E. L. Packer

Music by Iris Decker

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## Southern Conference

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RAYMOND F. ANDERSON, 8106 9th Ave. S., Birmingham, Ala., Treasurer

MINNIE P. STENSLAND, Knoxville, Tenn., Secretary

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The North Carolina College for Women, Greensboro, N. C., through its Extension Department, staged a Conference for Supervisors and Teachers of Music, October 11 and 12, which was so successful, reports say, that the folks are asking for a repetition. The program included a recital by Claudia Muzio, soprano, of the Chicago Civic Opera Company; a voice clinic conducted by Mr. T. P. Giddings of Minneapolis; and an instrumental clinic under the direction of Dr. Russell V. Morgan of Cleveland. The matter of the Eleventh Annual State Contest in Music for High Schools, the Teacher's preparation, program problems, and "Choral Work in the High School" were the principal subjects of discussion at the Round Table. Practical work with actual pupils, in class, was done before the teachers, in the demonstration features, which were especially pleasing and instructive.

The annual meeting of the West Virginia State Education Association, in Huntington, was made the occasion of the third assembling of the West Virginia State High School Orchestra, and the second of the State High School Chorus. These two organizations combined in a concert program of unusual merit on Friday evening, November 1st, before an audience of 2500 people. A short program was broadcast from the local station, WSAZ, on the afternoon of the preceding day. These gatherings are doing an incalculable amount of good for the music education of the State, and are now established as a regular part of the State program. There were 143 students in the orchestra, representing twenty-seven schools from various sections

of the State. The chorus was made up of 150 pupils from nineteen schools. Besides these, there were some fifteen or twenty other supervisors assisting with the work who were not represented by either player or singer, but who were none the less wholeheartedly in sympathy with and working for this splendid movement.

At the meeting of the Music Section, under the Chairmanship of Karl V. Brown of Terra Alta, Mr. Fred L. Teal, Superintendent of Charleston Schools, spoke on "The Superintendent's View," and laid down some wonderfully high, yet practical and necessary, ideals for supervisors in general. Fred Carberry of Milwaukee also gave a short address on teaching ideals. The main subject of discussion, however, was the course of study for secondary schools, lead by Miss Marie D. Boette, of Parkersburg. The State Department plans, through its Supervisor of High Schools, Mr. Emerson Langfitt, to revise and develop a practical Course of Study for the High Schools of the State.

### Instrumental Music Department

(Continued from page 43)

The eastern tour of the Camp orchestra is for the purpose of winning support for the proposed European tour of this organization in 1931. The two nation-wide broadcasts during school hours will give hundreds of thousands of high school orchestra members the opportunity of hearing the National High School Orchestra if their supervisors will notify them of the hour and day of each broadcast.

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108	Less From County Mayo, The—Raymond A. Browne .15
109	Little Black Me—Thurland Chattaway .15
110	Look Out For The Hoodoo-Doo-Doo Man George Evans .15
111	Mandy Lee—Thurland Chattaway .15
112	Mary's A Grand Old Name—George M. Cohan .15
113	Oh By Jingol—Brown-Von Tilzer .15
114	On The Banks Of The Wabash—Paul Dresser .15
115	Red Wing—Chattaway-Mills .15
116	Say "Au Revoir" But Not "Good Bye" Harry Kennedy .15
117	Sidewalks Of New York, The—Lascior-Blake .15
118	So Long Mary—George M. Cohan .15
119	Steamboat Bill—Shields-Leighton Bros. .15
120	Yankee Doodle Boy, The—George M. Cohan .15

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## North Central Conference

GAYLORD R. HUMBERGER, Springfield, Ohio, 2nd Vice-Pres. and Editor

*Members of the North Central Music Supervisors Conference:*

*Greetings:* Of course you will be in attendance at the National meeting in Chicago. For your convenience room 600 at the Stevens Hotel has been reserved as headquarters for the North Central delegates. Arrange to meet your friends there and use the room as a social rendezvous. Its location is just opposite the elevators on the sixth floor; and as the exhibitors are all on the

floor below, you will find this a very convenient and accessible reservation.

If we should arrange a dinner for the North Central delegates at some convenient time during the busy week, would you be present? Let me have your reactions immediately as time is limited.

Cordially yours,

HERMAN F. SMITH, *President*,  
325 Tenth Street,  
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## Southwestern Conference

STANLEY S. EFFINGER, Colorado Springs, Colo., 2nd Vice-Pres. and Editor

*To everybody in general: Greetings!*

*To the Southwestern in particular: Greetings!*

Have you forgotten the wonderful conference held at Wichita last spring? No, I think not; because such a wonderful inspiration resulting from the great orchestra, the splendid chorus, the helpful addresses and demonstrations, the breakfasts, lunches, dinners and other things too numerous to mention, could not be easily forgotten. And by the way, have we ever thanked our new president, Miss Grace V. Wilson, and her committees for the perfect organization of all the countless details?

Even though the Wichita conference is

history in point of date, its wide-spread effect is felt and will be felt for a long time in the results obtained throughout this section in the one big thing—*Music in the Schools*.

Now we turn our attention to the Chicago conference. Let us urge your whole hearted support in the matter of membership, attendance at the conference and also helpful suggestions that we feel sure our officers will appreciate. It seems impossible to improve upon the great work of the last biennial meeting, but it is characteristic of the profession to strive for improvement; so here goes!

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## Tests and Measurement Department

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### The Prognostic Value for Music Success of Several Types of Tests

M. EMETT WILSON

*Associate Professor of Instrumental Music, Ohio State University*

EDITOR'S NOTE:—"Important if true," is the comment which many readers will make when they read the last two paragraphs of Professor Wilson's paper. Certainly his conclusion is in agreement with most current practices in school music teaching. Some of us may, however, doubt whether evidence has as yet been presented which justifies such a sweeping generalization. Tests such as those of his own described by Professor Wilson are suggestive rather than conclusive; any tests which are so largely subjective, from the points of view of both the one who is taking the test and the one who is evaluating it, usually involve many errors. It is, moreover, almost impossible to differentiate at present between students with varying combinations of poor or good musical ability on the one hand and helpful or harmful musical environment and training on the other hand. It will be interesting to watch the outcomes of the studies which Professor Wilson states he intends to continue for a number of years. In the meantime it is a matter of congratulation to bring to Journal readers this article by a contributor who is new in these columns. It should stimulate helpful thinking and further experimentation.—P. W. D.

IT IS NOT the purpose of this paper to present a finished musical test but rather to suggest a new type of test, which may be of value to the many people who today are devising and refining tests for the purpose of prognostication. This is not a finished piece of research, nor will it be finished for several years; but the writer believes that some of the suggestions arising from this investigation will be welcomed by others who are investigating the same problem and who may, in the data, find further significance bearing on their own problem.

#### Purpose of the Test

If it were possible to tell which of the students who present themselves to the department of music at college or university are destined to succeed, much wasted

effort on the part of both teachers and pupils could be avoided. The students which the present study investigates are all hoping to become supervisors of music in public schools, band and orchestra directors in schools, or to fill allied positions. As soon as the testing program is sufficiently valid to justify it, these tests will be used to recommend that students who are destined to fail in the music department consider another field for their education. This study, then, is an attempt at prognostication for music students at the college level.

However, such an investigation should not stop at mere prognostication. The data reveals much concerning what is really essential to success in music. Such information should be of value to a teacher. If it is found that the intellectual element is of little importance to musical success, it would seem to indicate that the teacher might better put more emphasis on the emotional element, or vice versa. While success in the musical subjects at university does not necessarily assure later success in teaching music, nevertheless we have planned the curriculum with such an intention, and it is right that we should test and then eliminate or encourage in accordance with our best planning.

#### The Testing Procedure

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Talent and three tests devised by the author as described below. Each was also required to fill out a questionnaire.

The six Seashore tests are too well known to need description here. The tests for pitch and time were given on one day, those for intensity and consonance on the second day, and those for rhythm and tonal memory on the third day. The last three mentioned were each given twice in succession so that there would be 100 examples in each test. The students did not know, however, that the test was being repeated.

The first of the new tests, Tonic Memory, consisted of establishing a tonic tone by playing a perfect cadence and then asking the student to indicate on the test paper each time the tonic tone occurred in the melody of 50 tones which followed. Four such exercises were played on a reed organ, thus giving a total of 200 tones to be judged as tonic or not tonic. The test took ten minutes and was enjoyed by the students.

The purpose of the second of the new tests, Resolution, was to determine the ability of the individual to choose the better of two possible tones of resolution in various intervals and three-tone chords. The interval or chord was sustained on a reed organ two seconds and one tone was held over one second. The same interval or chord was then repeated and the other tone was held over one second. The student indicated by "1" or "2" whether he preferred the first or second possibility. Only major thirds, perfect fifths, and major triads were scored, though other intervals and chords were interspersed to rest the ear and to discover what uniformity of reaction there might be.

The third of the new tests, Score Reading, is the most promising of all the tests. The student followed 50 measures of vocal score—five samples of 10 measures each—while the author played the voice part on a reed organ. In each case the tonic chord, followed by the first note of the melody, was given. Then as the melody was played, the student indicated on his test paper

whether or not each measure was correctly played. This was not a test of rhythm but of pitch only. The rhythm was always played correctly. Real melodies were used from an obscure work. The test took ten minutes and was greatly enjoyed by all the students.

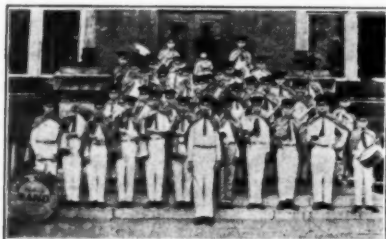
All of the tests were given to groups of about 20 students, with the exception of the tests which were given for the absentees, who took the tests in smaller groups. The writer gave and scored all of the tests, and the conditions of the testing seemed to be ideal in all respects.

The questionnaire was presented to the student as one unit, but in the eyes of the author it contained four sections. The first section was to indicate the home setting or musical environment of the student's life. The questions dealt with the general and musical education and ability of the members of the immediate family. The second section determined the amount of musical training the student had had. The third indicated the musical ideals of the student by asking what he would play or sing for an audition. The fourth brought out the musical experience of the student, particularly in public performance of various sorts. Most of the items in the questionnaire were suggested by Doctor Harold M. Stanton of the Eastman School of Music, Rochester, New York, and by Professor Frances E. Wright of the University of California at Los Angeles.

Each section of the questionnaire was scored on a scale of five, as follows:

I. Home set (General culture and musical exposure)

1. Neither parent was a high school graduate, and neither parent was musical.
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3. Both parents high school graduates and musical.
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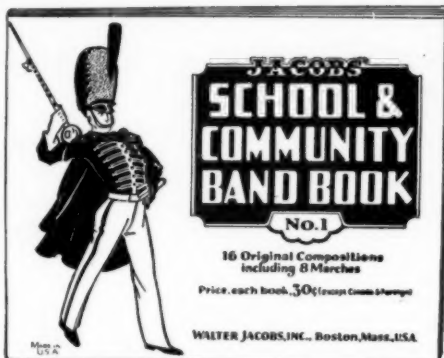
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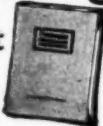
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### Results of the Testing

Since the tests were given to discover the

correlation between the several capacities and abilities of the student and his success in various subjects, the raw scores only were used. All correlations are figured by the Pearson Product Moment formula.

The grades with which the test scores were correlated were in most cases averages of the grades from several courses taken simultaneously or during the three quarters of the school year. Applied Music includes voice, piano, and the courses for acquaintance with violin, clarinet, cornet, and drums, which all students are required to take. Eartraining courses also include much sight singing work. Theory courses include harmony, harmonic analysis, form, and instrumentation. Teaching courses include methods, observation, and practice teaching. Appreciation courses are given each quarter. Academic courses do not figure in the correlations. The Total Average of Grades was secured by averaging all grades earned in all subjects taken in the music department during the year without regard for the number of hours credit which the course carried. In figuring the grades for correlations A = 1; A- = 2; B = 3; etc. - E = 12.

The coefficients of correlation with their probable errors are as follows:

	Applied Music	Ear Training	Theory	Teaching Courses	Appre- ciation	Total Ave. of Grades
Pitch	.08 ± .08	.05 ± .08	.11 ± .10	.02 ± .11	.13 ± .10	.14 ± .07
Intensity	.01 .08	.36 .07	.32 .09	.27 .10	.13 .10	.14 .07
Time	.14 .08	.31 .08	.15 .10	.21 .10	.13 .10	.25 .07
Consonance	.08 .08	.28 .08	.13 .09	.23 .10	.18 .10	.12 .07
Tonal Mem.	-.01 .08	.27 .07	.26 .09	.13 .11	.16 .10	.13 .07
Rhythm	.13 .08	.15 .08	.21 .09	-.00 .10	.31 .09	.20 .07
Seashore						
Tests Ave.	.21 .08	.42 .06	.21 .09	-.02 .11	.26 .09	.25 .07
Tonic Memory	.00 .08	.17 .08	.10 .09	.03 .11	.15 .10	.08 .08
Resolution	.10 .08	.27 .07	.16 .09	.14 .11	.17 .10	.28 .07
Score	.27 .07	.61 .05	.45 .08	.14 .11	.31 .09	.48 .06
Average of						
Last three	.07 .08	.56 .06	.26 .09	.12 .11	.25 .10	.29 .07
Percentile	.27 .08	.37 .07	.35 .08	.08 .11	.24 .10	.15 .08
Home	.24 .08	.17 .08	.01 .10	.14 .11	.14 .10	.21 .07
Lessons	.15 .08	.07 .08	.29 .09	.28 .10	.53 .07	.40 .06
Ideals	.26 .08	.39 .07	.37 .09	.23 .10	.56 .07	.46 .06
Music Experience	.06 .08	.12 .08	.00 .10	.14 .11	.49 .08	.30 .07
Questionnaire						
total	.05 .08	.37 .07	.30 .09	.21 .10	.62 .06	.41 .06

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The most notable feature is the general lowness of the coefficients of correlation. This is partly explained by the fact that none of the tests were repeated for a student, and almost none of the students had had them before. If tests which take several hours to administer are not efficient without being repeated, they are not practical for most situations. Moreover, the correlation with the first year grades would not be expected to be as high as with work over a longer period of time.

The percentile is taken from the university intelligence test for all students at the university.

### Significance of the Data

Obviously the smallness of the coefficients suggest that none are valid measures of probable success in these subjects. They do indicate, however, that by combining in proper proportion a valid criterion might be arrived at. This will be done when the tests have been improved in the light of the discrepancies shown in this first presentation so that a higher correlation can be had. The purpose of making public this data at this time is to show how much *more* valid are such simple tests or measures as occur at the lower part of the list, which any one can construct and easily give, than the highly specialized tests, which are much more difficult to give, to score, and to take.

### Argument and Conclusions

Intelligence tests which have been so useful in prognosticating success in many subjects do not directly measure physiological limitations. They assume that all children have been exposed to certain common experiences and that a child will have gathered from these experiences an amount of information correlative to his physiological and intellectual limitations. It would seem only likely that the same situation might exist in regard to musical ability. In this day of radio and mechanically reproduced music all children are exposed to music from a very early age. It is quite probable that the child gathers from this musical en-

vironment a musical ability correlative to his musical capacity.

We do not know what physiological characteristics are essential to music success, but the amount of ability which has been gained at any age should be an indication of the amount of basic capacity present. The relatively high correlation shown above between grades earned in various music subjects and the ability to read score indicates that this is true for students at college level.

Of course this ability to read score can be taught, but unless the individual has been coached for the occasion, there is little likelihood that he will have been taught, although all students registering in a music department have been frequently exposed to vocal scores. Moreover, if an individual *has* been taught an unusual amount of music before a certain age, it may be that his chances of success and perhaps even his physiological capacity for musical development have been increased.

Under normal conditions the I. Q. cannot be raised, but is there any evidence to show that musical capacity does not fluctuate? In short, we have assumed that an individual is talented to a greater or less degree, that this talent cannot be increased, and that development can take place only within its limitations. Our tests devised on this assumption have been notable for their lack of success. Even if the qualities or abilities measured by the Seashore tests are inherited and cannot be improved by training, still, so long as we do not know how essential they are to musical success, so long as we are not sure they are requisite constituents of musical talent, we are not justified in assuming that musical talent cannot be improved by study. As educationalists we are falling before a sword which may be only a phantom. We who hold as our slogan "Music for every child—Every child for music" certainly should not accept an hypothesis that the physiological limitations of musical talent are so stubborn that they

(Continued on page 100)



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## Book and Music Reviews

Conducted by WILL EARHART, *Director of Music, Pittsburgh, Pa.*

*Bach—The Magnificat, Lutheran Masses and Motets.* Charles Sanford Terry. *Berlioz—Four Works.* Tom S. Wotton. Oxford University Press, New York.

The two are additions to the delectable *Musical Pilgrim* series, edited by Sir Arthur Somervell.

The only authority competent to write a critical review of a book by Dr. Terry on the music of Bach is Dr. Terry himself. The part of the rest of us is to read and be grateful for the scholarly research that enables us to escape from past errors and that makes real and intelligible the purposes and conditions under which Bach produced his compositions.

The book is condensed and informative but is nevertheless pleasant reading. Those who wish to know the truth, the whole truth and nothing but the truth, about the works of Bach named in the title can not dispense with this little volume.

\* \* \*

The four works by Berlioz chosen by Mr. Wotton for discussion in his volume are: *Fantastic Symphony*, Op. 14 (Episode in the Life of an Artist); *Overture to Benvenuto Cellini*, Op. 23; *The Captive*, Op. 12, *Reverie for Mezzo-Soprano or Contralto and Orchestra*; *Overture to The Corsair*, Op. 21. In passing the author manages to give many illuminating glances at Berlioz in general; and the combination of shrewd appraisal and unquenchable good spirits which distinguishes his comments, is exactly suited to the character of his none too impeccable hero. A brief quotation or two may make this clear. "With Berlioz the programme was often as much a matter of inspiration as the music itself. As a rule, the music was composed first, and an appropriate title found afterward. . . ." He describes, too, how Berlioz took portions of earlier compositions that had never been produced, and reassembled them to make a large part of the *Fantastic Symphony*—"He had now in his portfolio much of the symphony, but lacked a programme that should explain the separate numbers and bind them together into an organic whole"—and how the programme that burst at length upon him purports to make the music express experiences that had not occurred when the music was composed. Further on: "Berlioz, amongst his other accomplishments, had the makings of an excellent press-agent." And, on the side of commendation: "It might be added that Berlioz was swayed by purely musical considerations much more often than his detractors are inclined to admit."

The work is very fully documented, and the author is entitled to speak with authority. It is an uncommonly lively little book; for which we probably must thank not only Mr. Wotton but the mercurial Berlioz.

WILL EARHART

*Analytic Symphony Series*, Percy Goetschius. Oliver Ditson Company.

Two new numbers of this series will be heartily welcomed by those who have become acquainted with earlier issues. To any who have not, I would explain that the series consists of transcription for piano solo of all notable symphonies, together with masterly analysis by that unsurpassed teacher of form, Dr. Goetschius. A fine portrait of each composer, excellent biographical and critical notes, and attractive format and printing complete the list of good points.

The present issues are Numbers 16 and 18 of the series: respectively, Tchaikowsky, *Symphony No. 4*, in F-minor; and Mozart, *Symphony No. 47*, in E-flat Major. It is the intention of the publishers to extend the series to include practically all the classical symphonies.

WILL EARHART

*Evangeline*, Noble Cain. *The Raymond A. Hoffman Co.*

There is much of sterling worth in this cantata and it is a pleasure to commend it to the attention of all teachers of public school music. It is earnest, sincere, singable and offers large rewards for the small difficulties involved. In performance it will be very effective.

Such faults as the work has are of omission. The composer set himself a hard task when he essayed a musical investiture of Longfellow's poem using only two parts, treble voices, as his vocal medium. Then, too, Longfellow's metre is likely to prove hampering and induce some monotony of rhythm. That the composer has not entirely freed himself from these restraints is not to be wondered at. The significant fact is that he has produced a work in which there is well-defined mood and atmosphere, lovely melodic effects, compelling earnestness and sufficient variety of rhythm and color to carry the listener interestedly to the end. Had he further been able to make his rhythms depart more widely from the natural scansion of the verse, he would have produced a work that would have carried the listener breathlessly; but as it is, he has produced so much fine effect with such simple means, and with so complete an absence of drum-beating and melodramatic claptrap, that he deserves a large meed of praise.

This cantata should be learned by many school children and be heard in many school concerts. The poem will never be forgotten when learned in connection with this beautifully relevant music.

WILL EARHART

*Assembly Songs and Choruses*, Randall J. Condon, Helen S. Leavitt, Elbridge W. Newton. Ginn and Company.

Perhaps a better book than this is possible, but I doubt it. Its excellence is due to the precision with which it reaches a goal that is in the first place dif-

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ficult of sharp definition, and is still difficult of attainment after it has been defined.

Assembly singing is, I opine, neither chorus practice nor community singing. Unless reasonably worthy musical material is brought to reasonably good musical production the fineness of spirit needed to give an assembly proper value is lost; but as the performers are not specialized musically, worth must not be extended to include technical difficulties or extremely delicate musical refinements. Moreover, large numbers of pupils participate, the social feeling is strong, and yet the bond is not specifically musical, as in an advanced chorus, but arises from more universal human interests. Accordingly, texts that deal in wholesome and admirable way with these basic human interests, rather than with exclusive art-interests, are desirable; and to lift and clothe with new beauty and power the basic experiences of humanity, and make utterance of these conceptions possible to all, may be said to be the aim and function of such a book as this.

Whether the aim and function described are right or not, and whether such purpose was in the minds of the editors or not, the book conforms quite closely to the description hazarded. It does not make the mistake of offering a little of every kind of material, good and bad, hoping that everybody will find *something* suitable to his purpose. That kind of compilation, which is all too common, represents either indolence, lack of educational conscience, or lack of clear discernment—or all three combined. This book fixed its goal and then conscientiously attained it. The wisdom, humanity, pedagogical knowledge and literary ideals of Dr. Condon, and the pedagogical and musical knowledge of Miss Leavitt and Mr. Newton were conscientiously employed. The result is a book so good that it must inevitably improve assembly singing and so lift the result of the whole assembly period to a higher point.

WILL EARHART

*Gamble's Class Method for Strings: Book One,*  
Max Fischel and Aileen Bennett. Gamble  
Hinged Music Company.

Supplementing much fine music for use in teaching the string section of the orchestra the Gamble Class Method differs only in minor details. It is logical in its grading for the most part. One might perhaps take exception to the beginning with quarter notes rather than those of longer duration which require full exercise of the bow. Melodies are introduced almost as soon as the group could find their playing possible. An occasional piano accompaniment serves to bring that instrument into the string ensemble. It is interesting to note that most ensemble music is unison or octave. The bass part slips from melody to bass when advisable. Good judgment on many points of general dispute makes this method thoroughly sound educationally.

LEE M. LOCKHART

*First Forty Lessons for Violin or Fiddle-ette*  
Classes, Edwin H. Berg. Gamble Hinged  
Music Company.

Mr. Berg's "First Lessons" is very practical in its grading of material. The printing is open and clear, the exercises interesting and progressive. This contribution is very worthy of use in both class and individual work. A Piano Accompaniment and an Organization Manual are also useful adjuncts.

LEE M. LOCKHART

*Mirick Pocket Charts for Band and Orchestra*  
Instruments, Gamble Hinged Music Com-  
pany.

All instruments of the band and orchestra are represented in these charts. The fingerings are clearly worked out, and easily understood.

LEE M. LOCKHART

*The Trio Club—Favorite Pieces for Violin,*  
*'Cello and Piano,* Theodore Presser Co.

Nineteen interesting pieces are made over into this collection of trios. Several are of such a nature as to be well suited for trio playing, two or three are so much heard, given by large ensembles, that they may be doubtful for trio, but all are worthy of study. Teachers need not fear the difficulty of this publication. It is judged to be easily within the reach of high school students. Ranges are not extreme; especially the 'cello parts are within a high school student's reach.

LEE M. LOCKHART

*Folk Songs of America,* Arranged by R. E.  
Hildreth. Walter Jacobs, Inc.

A little touched field is entered by the Jacobs Delta Series: the Band, Orchestra and Chorus combined. These folk songs, arranged in medley form but usable singly, lend themselves very well to such combined treatment. It is to be hoped that the publishers may find other music to add to the Delta Series of which *Folk Songs of America* is number one.

It should be said that Band, Orchestra and Chorus may perform separately as well as combined. A feature of the chorus arrangement is its possible use for soprano and alto alone, for soprano, alto and bass, and for full mixed chorus.

LEE M. LOCKHART

*The Music Conductor's Manual,* Fred E.  
Waters. Fred E. Waters, 830 W. Franklin  
St., Elkhart, Ind.

Very much in detail is this contribution. Mr. Waters very profusely illustrates and in simple manner explains the use of the baton. Some might take exception here and there but certainly the instruction is clearly given. The one hundred eleven pages are divided into seven chapters or headings, namely: Technique of the Baton, General Discussion, Examples of Baton Technique, Interpretation, Instrumentation, Art of Building Programs, and The Psychology of Handling Musicians.

Those who find themselves floundering in baton technic or who swing the baton without knowing why they do it the way they do, should get this book. This means a generous number of those engaged in school band and orchestra work.

LEE M. LOCKHART

*School and Community Band Book No. 1,*  
Walter Jacobs, Inc.,

Very little criticism occurs to me as I look over this very usable and tuneful collection of marches, waltzes, and concert pieces for young bands. The unusually high percentage of attractive pieces sets this band book in a class by itself. But two numbers out of the sixteen might be considered as out of step with their neighbors and these two are not objectionable in themselves. For a band with its beginning band books well under control the *School and Com-*

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munity Band Book No. 1 is a set most valuable and interesting.

LEE M. LOCKHART

*In Melody Land*, Robert W. Gibb. Walter Jacobs, Inc.

We have few good collections of first pieces for the violin. The foreword signed by the author declares the publication to be useful as a supplement to their regular method used. I see no reason why "In Melody Land" itself cannot be used as method. Open strings and proper additions of technical requirements are made as logically as any instruction method known to me. Get this publication—you will be delighted with it.

LEE M. LOCKHART

*Ludwig Miniature Band Ensembles, Volume I*, Ludwig Music Publishing Company.

This set of books is designed to serve the group where complete band ensemble is not possible. The arrangement is divided into six parts with each part printed to be played by several different instruments. A note by the publisher says the first five parts together make complete and satisfactory ensemble. The sixth part is added to give a deeper bass part although it merely doubles other parts. The music is made up of two marches, one waltz, one reverie, one foxtrot and one tone poem. The picture on the cover indicates the special adaptability of this set to the saxophone ensemble.

LEE M. LOCKHART

*Ludwig Brass Quartette Edition, Volume I*.

Ludwig Music Publishing Company.

*Song of India, Sweet and Low, O Sole Mio* and *La Golondrina* find themselves composing this volume of brass quartettes. Parts are present for four treble clef instruments and for four bass clef instruments with one E-flat part alto as a substitute for the third voice. Bass and treble instruments may be mixed or an octette or, more correctly stated, a double quartette.

LEE M. LOCKHART

*The Holy Night*, by Florence Converse and

Kate Stearns Page. G. Schirmer Inc.

This "Masque to be performed by young children at Christmastide" came to the desk too late for the December issue of the Journal. It is so beautiful it should be placed at the top of the list for consideration another year.

The music is an adaptation by Miss Page of some of the loveliest of the French carols, scored for unison except as the Angel Chorus imposes a few measures.

The words are in a simplified medieval style not at all confusing and suitable for the performance of young children.

The characters are Mary, Joseph and the Child, three Shepherds, three Wise Men, Angels, the Cock, the Raven, the Lamb, the Ox and the Ass. Directions are helpfully complete.

Seldom can a work be so whole-heartedly commended to those who wish to give a bit of real beauty.

SUSAN T. CANFIELD

*When Troubadours Sang*, A Pageant of Song by Alice Whitney Brockett. C. C. Birchard & Co.

A delightful vehicle for a song Tournament, including Welsh Pilgrims, Russian Singers, French Troubadours, Vikings, Crusade Knights, Minnesingers, Bards and Robin Hood.

While the songs are scored for Junior and Senior

High School age, I believe the pageant would be very useful in a township festival. There are two singing principals, a bass or baritone and a soprano, and others who assist in the dialogue. There are in the entire work only 5 low a's and 3 low g's written for the bass and these occur in the three ensembles. These choruses are in every other respect sufficiently simple for any group which uses simple four voice material. Other choruses are scored for Soprano-Alto-Tenor-Bass, Soprano-Alto-Bass, Unison and Two Parts.

SUSAN T. CANFIELD

*The Magic Dream*. Text by C. S. Montayne; music by A. Louis Scarmolin.

Carl Fischer, Inc.

The Magic Dream is a one act operetta for children of about fourth and fifth grades. It is quite simple, being written for unison with the exception of one chorus including two 2 measure bits. It is more attractive than many. With a sense of humor on the part of the director, its moral can be saved from smugness.

SUSAN T. CANFIELD

*School Operettas and Their Production*, by

Kenneth Umfleet. C. C. Birchard & Co.

A useful book for the young supervisor who is faced with a "first" operetta. Aside from the artistic phase of production which depends upon the taste and ability of the director many practical problems arise. In solving these problems this little book will prove a serviceable guide.

There are chapters on selection, organization, choosing the cast, rehearsals, planning and building scenery, costuming, lighting, dancing, make-up, and advertising, tickets and programs as well as bibliography and suggested lists for examination.

SUSAN T. CANFIELD

*Young Students Piano Course*, by Dr. Will

Earhart, Dr. Charles N. Boyd, Miss Mary MacNair, L. R. A. M. For class or private instruction. Oliver Ditson Co.

(EDITOR'S NOTE:—The following review is reprinted from the December 1929 issue of Jacobs' Orchestra Monthly; it is included here without the knowledge of Dr. Earhart.)

The names of the three distinguished authors of this work are sufficient to establish it without comment or criticism from one in the humble position of this reviewer; nevertheless, we proceed in the line of duty.

Perhaps the most noteworthy point that occurs to us, on first glance, is the fact that the students' exercises are not mere notes put together for the purpose, but are, for the most part, folk song material, with an inclusion, also, of melodies by distinguished composers. In all, there are sixty of these little pieces, ranging from eight-minute folk tunes from various lands, to a melody from Paganini.

A point that will commend itself to most teachers is the repetition of given tunes in as many as four variants in the manner of presentation; first in the right hand, then in the left hand, both unaccompanied; then again in the right hand, and then in the left hand, each of the latter two with "teacher's part" to serve as a background. Thus the pupil learns to play with each hand, and becomes familiar with a given melody in two notations before any other elements intrude. Playing this same melody later on with the teacher's part adds richness to the experience, and prepares the way for further develop-



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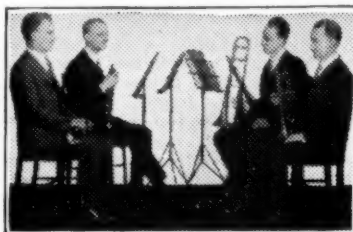
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ment in the child's playing and comprehension. This method would seem to offer several points of merit that will appeal to the modern teacher, aside from the virtue of equalized treatment of treble and bass staves, and the other points hinted at above.

The engraving and printing of the student's book are deserving of comment, what with the open staves and the large notes that are employed. There is a separate teacher's manual, but the teacher's part is also included in the student's book, obviously so that home practice may be encouraged. At this writing, the teacher's book, which I judge is of considerable importance to a complete understanding of the course, is not before the reviewer. No doubt perusal of this manual will afford further comments for this column.

One receives a pleasant impression of the understanding with which the Young Students Piano Course has been compiled and published upon reading the little foreword, addressed to the pupil, on the fly-leaf opposite the first lesson. The following quotation is worth preserving:

"Smile in the mirror and the mirror will smile at you. Frown in the mirror and the mirror will reflect your feelings. It will give back to you what you give to it.

"We hope your piano will always make clear, beautiful music.—FRANCIS FINDLAY.

**The ToyMaker.** Book by Monica Savory, Music by Bryceson Treharne. The Willis Music Co.

A rather unusual operetta in three acts, nice in subject, nice musically.

If used, as intended, in Junior and Senior High School it must be done by unchanged voices as the parts for the male characters are out of range sung an octave below.

Of the eight choruses two are in unison, four are in two, one in three, and one in four parts. There are 7 solos and 3 duets, not difficult and, if confined to unchanged voices, nice in range.

I believe it would be quite effective done by fifth and sixth grades. SUSAN T. CANFIELD

**The Ballad of the Oysterman,** G. A. Grant-Schaefer. The Arthur P. Schmidt Co.

Oliver Wendell Holmes' verses provide title and text for this cantata. The music is for Soprano, Alto and Baritone. A fourth (bass) part is occasionally written, but is optional.

Just what kind of music might be written to this text is a problem. Perhaps some composer would find his musical imagination stirred by it, and could accordingly give it a vivacious and charming musical setting, but I fancy most composers would remain cold in its presence. Mr. Grant-Schaefer exhibits good craftsmanship in his endeavor, and some moments of warmth, but in the main the composition is not highly lustrous. It may sound better than it looks, however, because the music lies nicely on the voice. It deserves attention, at least, from conductors who are examining works with a view to making up the season's program of school music concerts. WILL EARTHART

**A Mother Goose Cycle,** Louis Edgar Johns. Carl Fischer, Inc.

The cycle is written for women's voices with piano accompaniment. Some artistic maturity and competence are necessary to an adequate performance, for the music is as deft and scintillant

as that of Mendelssohn's *Midsummer Night's Dream*. A senior high school chorus of marked ability could probably do the cycle effectively, and would derive much pleasure and benefit from the effort, but only a group of trained and experienced women singers could give the songs their full value. To such they are commended, for they have originality and artistic worth far beyond most current compositions for treble clef choruses.

WILL EARTHART

**Music Teachers National Association. Volume of Proceedings for 1928.** Karl W. Gehrken, Editor.

As interesting and valuable to Public School Music workers as our own Proceedings, since the various writers are recognized, scholarly musicians whose judgment of our problems and our results is sought and appreciated. Some twenty-five or thirty addresses are included, on various phases of vocal and instrumental activities, on theory, on music in schools, etc. Of these there are some of absorbing interest, but four or five in particular which have a special bearing on our work. These are Dean Lutkin's "The Larger Choral Groups and Pre-eminent Choral Leaders Since 1876;" Edward Shippen Barnes' "American Composers of Church and Choral Music since 1876;" D. A. Clippinger's "Changes in Methods of Voice Training in the last fifty years;" Joseph Maddy's "The Introduction and Development of Instrumental Music;" Squire Coop's "The Status of Music in Colleges and Universities." If you set out to read these five you will catch a glimpse of some other and read it to the end, finding it apropos and interesting. The volume can be obtained from the treasurer, Waldo Selden Pratt, 86 Gillet Street, Hartford, Connecticut, upon payment of two dollars, postpaid.

HULDAH JANE KENLEY

**Practical Orchestration,** Arthur Olaf Anderson. C. C. Birchard and Company.

This volume is comprehensive and thorough in every respect. Only a sincere student should consider its study, since it is exhaustive in technical detail and strict in its demands. Abundant illustrative material is given to clarify points in question. Exercises in writing for the instruments are found in conjunction with each chapter. All instruments are treated in detail, written for as individuals and as members of a group.

LEE M. LOCKHART

**People and Music,** Thomasine C. McGehee. Allyn and Bacon Company.

Let me quote from the foreword of this book. "In the search for an effective means of presentation the author has followed the principle that most of us have some realization of the unity of life; that our impulses are not isolated but flow together in the current of natural and social forces. It is therefore from the thought that *music grows out of life* that this book undertakes a fresh outlook upon the creature impulse that expresses itself in music." The essence of the approach is given in this quotation. An interesting tying up of social and political history with music lends a rare charm to this unusual book. As a junior or senior high school textbook in music appreciation this book is recommended. Using it, you will find your class interest high at all times.

LEE M. LOCKHART

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## Piano

Material sent in this month is much nearer the standard set; almost no "trash" came in for review. Some nice numbers, being too advanced for piano class, do not apply to the field served by these reviews and are therefore not mentioned.

It is interesting to see some new matter coming to the desk—material for "Sight Playing." Two sets which are worthy of examination have come for this issue.

- I. *Look Ahead*—Books I and II—by Olive Lloyd—Oxford Piano Series Nos. P165 and P166. Book I includes material for the very beginner and Book II follows.
- II. *We're In the Navy Now*—By John Thompson (The Willis Music Co.)

The plan of the book is to furnish supplementary material which will lure the student to play for his own amusement. The material embraces melodies built upon some characteristic rhythm or melody belonging to each country touched by the cruise. Some are better chosen and better developed than others and will probably court the interest of the child and realize its intention.

## For the Beginner

- I. Folk Songs and Famous Pictures for Piano Beginner by Mary Bacon Mason (Boston: Oliver Ditson Company).

The work thoroughly exemplifies the creed of the author, stated in a refreshing foreword. She urges that from the start children should have *nothing* but good music, else future judgment as to what is, or is not good music can not be developed. She believes that even the third of their material which is not Folk Music having stood the test of the ages, but is modern and used for technical ends, should have real music value. She writes further: "A sufficient number of persons know all these

things, and compose—rubbish— children must be educated for taste before technic if the world is to be freed from rubbish."

The selection of folk tunes is well made, they are tunes of real musical quality. The same tune is often used twice, once very simply with two voices only, and later with chord foundation or fuller part writing.

The teacher experimenting with the rote method is still looking for just such material as this placed on the staff within a singing range. Unfortunately these lovely tunes often run as low as a and g below middle c which restricts the tonal thinking of many children.

To one who knows the Dalcroze method the rhythmic feature of this work seems its weakest point. To step ♩ ♩ ♩ is simply a conclusive physical experience of rhythm which is the physical phase of music. Why then use two syllables for the same rhythm (quarter quarter half note) which defeats its own intention. To be more explicit, this system requires special teaching of material which seems to the child extraneous; nor does "three-eighths" compare favorably with "Dickory" of the nursery rhyme as an experience of ♩ ♩ ♩ or ♩ ♩ ♩

There are cutout cards and pictures accompanying the tunes. The former may have value as isolating a teaching point, employing the child's interest in games in a very concrete way; each is used, reviewed, and stored away. The pictures are small reproductions of masterpieces. They are to be pasted into the book in stated places and in most cases are appropriate to the songs which they attend.

The author does not in any way confuse the value of the pictures as a musical contribution but uses them rather to familiarize the child with two phases of beauty inspired by similar ideas.

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### For the Intermediate

1. *Through All the Keys with the Great Masters*—Compiled by Elizabeth Gest (The Boston Music Company)

A collection of excerpts from the masters. They are 8-20 measures in length and are selected as portions of larger works within the technical capacity of young students who approach them as exemplification of keys of like name (e major or e minor).

Being merely the statement of the composer's subject, they seem somewhat limited to the musician who demands development, but from the child's standpoint they are complete units and serve as true introductions to the masters from which he begins to feel some phases of the composer's style.

2. *Two Short Pieces*—by Sidney Bett—Oxford Series No. P164

A look forward to the modern style.

*Dainty Devices*—by Arthur Baynon—Oxford Series No. P161.

No. 6 is especially attractive.

*Six Irish Tunes*—by E. T. Sweeting—Oxford Series.

3. *Toy Time*—by Jessis W. Kent ((T) Carl Fischer Inc.)

Unlike many publications from this firm these "Eight Little Piano Solos with incidental words" have little musical value. The foreword is taken up with the description of the various episodes while the tunes are the real "incidental feature," if they can be called tunes. It is a pity to waste such excellent printing and illustration on such ordinary musical ideas.

4. *Let's Join the Army*—by John Thompson (The Willis Music Co.)

A series of 24 "Exercises" designed to develop precision and accuracy. The book is dedicated to the American Boy. The whole is less musical than *The Navy*, which I mentioned in connection with "Sight Playing."

SUSAN T. CANFIELD

*Hiawatha's Childhood*, G. A. Grant-Schaefer.

The Arthur P. Schmidt Co.

Notwithstanding the many and meritorious compositions that have been written on this same theme, this cantata clearly deserves, and will probably have, large and honorable success. In the first place it is scored for Soprano, Alto, and Baritone, (with occasional division of the latter part that provides for optional four-part singing) and for that reason will be welcomed. The music, too, in vocal range and technical requirements, and in its artistic measure, is well adapted to the capabilities and artistic understanding of young people. Above all, it is really good, interesting, colorful music, and will come out well. The amount of effect attained, indeed, within the severe limitations necessarily observed by the composer, is quite remarkable.

The composer has not used Indian themes (if I mistake not) to gain his color, nor has he departed far from an intelligible modern idiom to gain it. Probably he realized that the performers he had in mind would be unable to grasp and perform anything too bizarre. Occasionally, indeed, the music tends to become somewhat conventionally melodious simply because practical conditions demanded restraint. In the main, however, by dextrous handling

of his melodies, rhythms and harmonies, and by employment of simple contrapuntal devices, he attains adequate coloring without imposing impracticable demands.

Any good junior high school can perform this work, and any senior group would find it enjoyable as well as practicable.

Incidentally it is stated at the beginning that the work can be performed with or without male voices. Perhaps it can be performed without male voices, but I hope no one will attempt it so, for much good musical effect will inevitably be lost.

WILL EARNHART

*The Crawford Mentor*, Jay W. Fay. Crawford Music Publishing Company.

Styled "The Music Supervisors' Guide" and recommended an "an indispensable reference guide to good school music: listing a most interesting edition of Band and Orchestra Folios, Selections, and Instrumental Solos by the famous masters and modern composers," this publication should find its place on the book shelf, or shall we say pamphlet shelf, of every school music teacher. According to the publishers this is a first issue or edition of *The Crawford Mentor* and as need arises is to be followed by others.

LEE M. LOCKHART

*Songs and Ducts from the Works of Claudio*

*Monteverde*. Oxford University Press.

Arranged and edited by J. A. Westrup, with new English translations by R. A. Stuart.

These are in eight separate copies, beautifully printed and well edited. They belong properly to the library of the vocal student but are of historic interest in the Public School field. There is in each an historical paragraph regarding Monteverde, and another regarding the opera from which it comes: *Orpheus*, *The Return of Ulysses* or *The Coronation of Poppaea*, as the case may be.

HULDAH JANE KENLEY

*Twelve Sailors' Songs or Chanteys*, Edward

B. Marks Music Co., New York.

For Solo Voice and Mixed or Unison Chorus. Collected and arranged by R. W. Saar and Gilbert Forsyth.

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## ADVERTISERS INDEX

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The Arfiedgar Press.....	80	Lorenz Publishing Co.....	78
Emil Ascher, Inc.....	84	Ludwig & Ludwig.....	78
C. L. Barnhouse.....	36	Ludwig Music Publ. Co.....	88
C. C. Birchard & Co.....	Back Cover	Lyons & Healy.....	84
The Boston Music Co.....	60	Anne McDonough Music Co.....	94
Buescher Band Instrument Co.....	62	Messner Institute of Music.....	6
Chicago Musical College.....	70, 71	Mills College.....	81
The John Church Co.....	8	M. P. Möller.....	96
The Clark-Brewer Teachers Agency.....	80	Myers & Carrington.....	68
Cleveland Institute of Music.....	98	National Music League.....	28
College of Music of Cincinnati.....	98	Joan O'Vark.....	82
C. H. Congdon, Publisher.....	82	Oxford University Press.....	22, 48
C. G. Conn, Ltd.....	42	Paul-Pioneer Music Co.....	80
Richard Copley.....	82	The Pennsylvania State College Summer Session.....	92
The Candy-Betoney Co.....	74	Wm. A. Pond & Co.....	96
Helen Curtis (Roosa Co.).....	44	Theodore Presser Co.....	12
John W. Dawson.....	94	Rayner-Dalheim & Co.....	84
T. S. Denison & Co.....	86	Harris F. Roosa.....	44
Oliver Ditson Co.....	50, 51	E. T. Root & Sons.....	92
The Dixie Music House.....	96	G. Schirmer, Inc.....	10
Educational Music Bureau.....	74	The Arthur P. Schmidt Co.....	90
Eldridge Entertainment House, Inc.....	90	School Music.....	96
Elkhart Band Instrument Co.....	90	H. & A. Selmer, Inc.....	90
J. S. Fearis & Bro.....	76	Seymour Musical Re-Education Center.....	92
Fillmore Music House.....	72	Silver Burdett & Co.....	Inside Front Cover
Carl Fischer, Inc.....	32	Sims Song Slide Corp.....	72
J. Fischer & Bro.....	58	Sims Visual Music Co.....	14
H. T. FitzSimons Publishing Company.....	24	The Sonophone Co.....	98
Sam Fox Publishing Co.....	20	The Starr Piano Co.....	94
Gamble Hinged Music Co.....	30	Clayton F. Summy Co.....	76
Ginn & Co.....	2	Syracuse University Summer Session.....	64
Hall & McCrory Co.....	46	Tama-Witmark Music Library, Inc.....	38
Hinds, Hayden & Eldredge.....	Inside Back Cover	Tracy Music Library, Inc.....	99
Frank Holton & Co.....	16	University Extension Conservatory.....	96
The Raymond A. Hoffman Co.....	40, 66	Victor Talking Machine Co.....	18
R. L. Huntzinger, Inc.....	88	Fred E. Waters.....	88
Walter Jacobs, Inc.....	86	Western Music Library, Inc.....	90
J. W. Jenkins Sons' Music Co.....	4, 78	The Willie Music Co.....	26
Kay & Kay Music Publ. Corp.....	56	M. Witmark & Sons.....	34, 54, 68, 86
Wm. Kratt Co.....	94	York Band Instrument Co.....	86
		The Otto Zimmermann & Son Co., Inc.....	86

## Tests and Measurement Department

(Continued from page 89)

resist training completely and that only those born with talent are worth teaching, until that hypothesis has been proven.

Suppose, therefore, that we assume that every normal individual is born with sufficient musical capacity to succeed in music if the capacity is cultivated, and that his chances of success rise or fall relatively to the amount of training he has at any age. Some accomplishment tests will then also have prognostic value. A very good example of such prognostication is reported by Salisbury and Smith: "Prognosis of Sight Singing Ability," *Journal of Applied Psychology*, October 1929, Vol. XIII. No. 5. pp. 425-439. The chief test reported in their study consisted in dictation of several four-tone melodies on the piano which the student was requested to write. This is prognostication from accomplishment, and the very high coefficient of correlation, .84, is

significant. (Other tests were combined in the prediction, but the test mentioned was weighted 54%.)

The coefficients of correlation reported in the present study between the items from the questionnaires and grades earned in music courses point to the same conclusion, that early musical environment is more important than native musical capacity. We should rejoice at all data that bring this conclusion, for it greatly increases our possibilities and responsibilities as music educators.

It is to be hoped, then, that others who are devising tests for prediction of success in music, both in the grades and at higher levels, will experiment with accomplishment tests for prognostic purposes. The tests are much quicker and pleasanter for both pupil and teacher and promise to have a greater validity than the prognostic tests based on physiological limitations, which have chiefly been used up to the present time.

## MOMENTOUS CONFERENCE CHANGES PROPOSED

(Continued from page 15)

\$100, creating patron memberships at \$1000 and creating honorary memberships without dues.

2) They specifically mention the Music Supervisors Journal as a part of what active members receive for their membership fee.

3) They abolish the present offices of Secretary, Treasurer and Auditor; they add three members at large to the Executive

Committee, but separate the Board of Directors from the Executive Committee.

4) They create the office of Executive Secretary and define in detail duties of this office.

5) They change the method of electing the Nominating Committee. They omit reference to the State Advisory Committees, leaving these to the sectional conferences.

6) They change the number required for a quorum at business meetings.

These proposals are so extensive that, for the sake of clearness, the entire constitution is printed here as the committee recommends it be amended. All new wording is printed in italics.

## PROPOSED AMENDED CONSTITUTION

(Note: It is understood that the present constitution shall continue in force until these amendments or any others substituted therefor shall be ratified by the sectional conferences.)

## ARTICLE I—NAME

This organization shall be known as the Music Supervisors National Conference.

## ARTICLE II—OBJECT

Its object shall be mutual helpfulness and the promotion of good music thru the instrumentality of the Public Schools.

## ARTICLE III—UNITED CONFERENCES

*The 1930 revision of the Constitution is devised to clarify and amplify the 1928 plan of union and affiliation, and to provide for the addition of a centralized business office to serve the National Conference and existing and projected sectional conferences. Any new Sectional Conference may become a member of the United Conferences upon acceptance of plan of union, including distribution of dues as embodied in the Constitution.*

## ARTICLE IV—MEMBERSHIP

Section 1. Membership shall be active, associate, contributing, sustaining, *life*, honorary, and patron.

Sec. 2. Any person actively engaged in public school music may become an active member of the National Conference upon the payment of the prescribed dues. Active members whose dues are fully

paid shall have the privilege of voting and holding office, and shall be entitled to a copy of the current Book of Proceedings *and to an annual subscription to the Music Supervisors Journal.*

Sec. 3. Any person interested in public school music, but not actively engaged therein, may become an associate member of the National Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, *nor take part in discussions, nor shall they be entitled to a copy of the Book of Proceedings nor to a subscription to the Music Supervisors Journal.*

Sec. 4. Any person interested in public school music, who desires to contribute to the support of the National Conference, may do so *by becoming a sustaining member.* Contributing members shall have all the privileges of active members.

Sec. 5. *Any person who desires to support the permanent educational activities of the National Conference may do so by becoming a sustaining member. Sustaining members shall have all the privileges of active members.*

Sec. 6. *Any person who desires to endow the permanent educational activities of the National Con-*



ference may do so by becoming a life member. Life members shall have all the privileges of active members.

Sec. 7. *Honorary membership shall be by invitation and shall be accomplished in the following manner: the names of persons proposed for such membership shall be presented by an active member at a preliminary meeting of the Conference, held at least twenty-four hours previous to the Biennial Business Meeting. The names shall then be referred to the Biennial Business Meeting. If they shall receive the majority vote, they shall be enrolled as honorary members.*

Sec. 8. *Any individual or organization desiring to increase substantially the funds for endowment, research or other activities of the National Conference may become a patron member.*

Sec. 9. (Compare present Constitution Sec. 5) *All members of Sectional Conferences within the United Conferences are members of the National Conference. Any person becoming a member of the National Conference shall be assigned to the section in which he resides unless he stipulates otherwise; and he becomes a member of the Sectional Conference thus selected.*

#### ARTICLE V—AMOUNT OF DUES

Section 1. *Dues for active members shall be \$4.00 for one year or \$7.00 for two years, payable October 1st for the ensuing year (or years).*

Sec. 2. *Dues for associate members shall be \$2.00 annually, payable October 1st for the ensuing year.*

Sec. 3. *Dues for contributing members shall be a minimum of \$10.00 annually, payable October 1st for the ensuing year.*

Sec. 4. *Dues for sustaining members shall be \$50.00 annually, payable October 1st for the ensuing year.*

Sec. 5. *Dues for life members shall be \$100.00 payable upon application.*

Sec. 6. *There shall be no dues for honorary members.*

Sec. 7. *The contribution for patron members shall be \$1000.00 or more.*

#### ARTICLE VI—APPORTIONMENT OF DUES

Section 1. (Compare present Constitution Article V Sec. 5.) *Dues of active members shall be paid to the treasurer of the desired Sectional Conference, who shall, after providing for the purchase annually of a copy of the Book of Proceedings at \$1.50 and a subscription to the Music Supervisors Journal at \$1.00, remit one-half the balance to the National Conference.*

Sec. 2. *Dues of associate members shall be paid to the treasurer of the desired Sectional Conference, and shall remain in the treasury of that conference,*

*except that in the years when the National meetings are held the dues shall be forwarded to the National Conference.*

Sec. 3. *Dues for contributing members shall be paid to the National Conference or to any Sectional Conference at the option of the member; \$4.00 of the total amount shall be apportioned for active membership (see Article VI Section 1) and the balance shall remain in the treasury of the Conference to which the membership fee is paid.*

Sec. 4. *Dues for sustaining members shall be paid to the National Conference; \$4.00 shall be apportioned for active membership (see Article VI Section 1).*

Sec. 5. *Dues for life members shall be paid to the National Conference and shall be applied to an endowment fund to be invested in a Savings Bank or in securities legal for trust investments. During the life of the member \$4.00 of the proceeds shall be apportioned annually for active membership (see Article VI Section 1).*

#### ARTICLE VII—OFFICERS AND BOARD OF DIRECTORS

Section 1. (Compare present Constitution Article VI) *The officers of the National Conference shall be a President, a First Vice-President (who shall be the retiring President), a Second Vice-President, an Executive Secretary, and three members of the Executive Committee to be elected at large. These officers, together with the President of the Music Education Exhibitors Association, but with the exception of the Executive Secretary, shall constitute the Executive Committee.*

Sec. 2. *The term of office for all officers shall be two years or until their successors are elected. The President shall not be eligible for reelection.*

Sec. 3. *The Board of Directors shall consist of two members to be elected by each Sectional Conference, and two members to be elected by the National Conference; one member shall be elected at each biennial meeting and the term of office shall be four years.*

#### ARTICLE VIII—ELECTION

Section 1. (Compare present Constitution Article VII.) *On the day prior to the official opening of the Conference the Board of Directors shall prepare a list of fourteen candidates for the Nominating Committee. This list shall be presented to the Conference at its first formal session, at which time the Conference shall elect from this list a Nominating Committee of seven. The vote shall be counted and the result announced within four hours; in case of a tie for any two or more persons, the Executive Committee shall decide the tie vote.*

Sec. 2. *At the Biennial Business Meeting the Nominating Committee shall present for election*



the names of two candidates each for *President, Second Vice-President, and three members of the Executive Committee*; the election shall be held at this meeting.

Sec. 3. *Election shall be by ballot, and a majority of all votes cast shall be required to elect.*

#### ARTICLE IX—MEETINGS

Section 1. (Compare present Constitution Article VIII.) The National Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the second day preceding the closing day of the Conference. *Fifty* active members shall constitute a quorum.

Sec. 2. The Executive Committee shall meet at the call of the President, or at the *joint request of not fewer than three members of the Executive Committee*. A quorum of five members of the Executive Committee is required for the transaction of business.

#### ARTICLE X—AMENDMENTS

The Constitution may be altered or amended by a two-thirds vote at the Biennial Business Meeting, providing formal notice of such contemplated action shall have been given the active members at least sixty days before it is acted upon; further, the Constitution may be altered or amended by a two-thirds vote, at the Biennial Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee,

and formal notice of a contemplated action shall have been given the active members at least twenty-four hours before it is acted upon.

#### ARTICLE XI—NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

Section 1. The National Research Council of Music Education shall consist of fifteen active members who shall have done notable work in the field of school music.

Sec. 2. The National Research Council of Music Education shall discuss and investigate various professional and educational problems and shall make reports of its findings to the Conference.

Sec. 3. At each Biennial Meeting three members shall be elected for the ensuing five year term and three others to serve for a five year term beginning the next succeeding year. Other vacancies that may occur shall also be filled at the Biennial Meeting.

Sec. 4. The Nominating Committee shall nominate two active members for each position to be filled in the National Research Council of Music Education; the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

Sec. 5. Any member whose term of office in the Council has expired shall not be eligible to serve again until one year shall have elapsed after that expiration. This shall not be construed as prohibiting his election according to the provisions of Section 3 of this Article.

### BY-LAWS

Section 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with exception of the Nominating Committee (which committee is provided for in the Constitution), shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference, and shall perform all other duties appertaining to his office.

Sec. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of the disability or absence of the President and to act as chairman of the Board of Directors, without vote.

Sec. 3. The Second Vice-President shall assume all duties of the First Vice-President in the absence of the First Vice-President. Under the direction of the Executive Committee he shall act as Editor of the Music Supervisors Journal and of the annual Book of Proceedings.

Sec. 4. (Compare present By-Laws Section 7) *The Board of Directors shall consider matters referred to it by the Executive Committee, such as questions growing out of inter-relations of the Conferences, the establishment of boundaries of the Conferences, and the times and places of meetings of the Conferences.*

Sec. 5. (Compare present By-Laws Section 8) To the Executive Committee shall be entrusted the general management of the National Conference, including final decision as to the time and place of meeting, oversight of the program, and, in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference. *It shall select an Executive Secretary and fix his salary.*

Sec. 6. The Executive Secretary shall keep a complete and accurate record of the proceedings of all meetings of the Conference and all meetings of the Executive Committee, shall conduct the business of

the Conference in accordance with the Constitution and By-Laws, and in all matters not definitely prescribed therein, be under the direction of the Executive Committee, and, in the absence of direction by the Executive Committee, shall be under the direction of the President. He shall receive all moneys due the Conference, and shall countersign all bills approved for payment by the Executive Committee or by the President, in the intervals between meetings of the Executive Committee. He shall have his records present at all meetings of the Conference and the Executive Committee. He shall keep a list of members of the Conference and shall revise this list annually. He shall be Secretary of the Executive Committee and custodian of all property of the Conference. He shall

give such bond as may be required by the Executive Committee. He shall act as Business Manager of the Music Supervisors Journal and shall report the financial standing of the Conference to the President monthly. He shall submit an annual report to the Executive Committee. At the expiration of his term of office he shall turn over to his successor all money, books and other property of the Conference. He shall serve during the pleasure of the Executive Committee.

Sec. 7. Roberts' Rules of Order shall govern in all business meetings of the Conference.

Sec. 8. The By-Laws may be altered or amended in the same manner as that provided in Article VIII of the Constitution.

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